WINTER 1990

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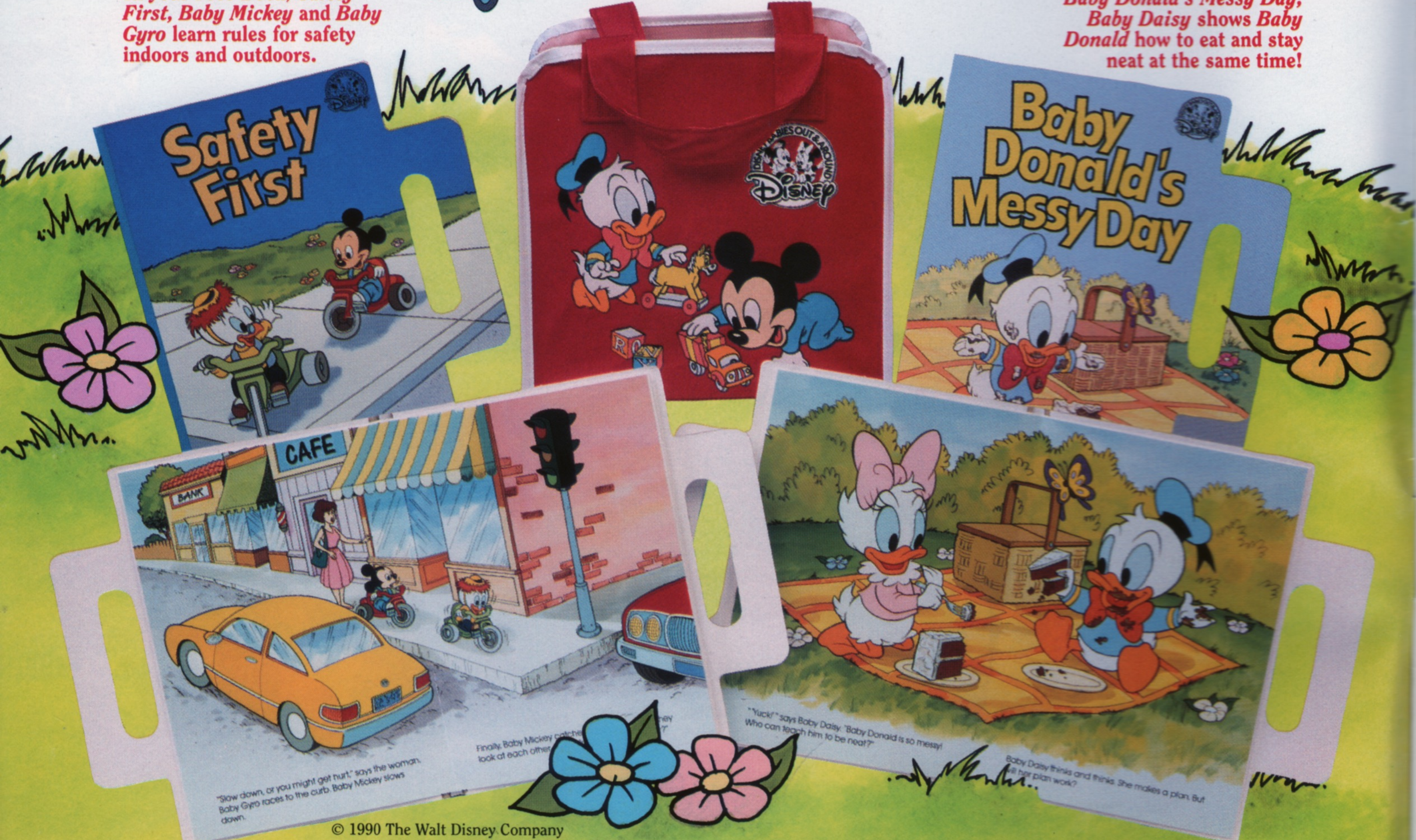
Safety First
Baby Donald's Messy Day
BANK
CAFE
"Slow down, or you might get hurt," says the woman. Baby Gyro races to the curb. Baby Mickey slows down.
Finally, Baby Mickey catche... look at each other...
"Yuck!" says Baby Daisy. "Baby Donald is so messy! Who can teach him to be neat?"
Baby Daisy thinks and thinks. She makes a plan. But will her plan work?

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TABLE OF CONTENTS

ON THE COVER: *With the Winter 1990 issue,* DISNEY NEWS *begins a second quarter century!* (Photography by Jim Porter)

DISNEY
N E W S

COVER STORY

25 Years of Disney Headlines
By Anne Okey
The evolution of a magazine mirrors the growth of a Company. 8

SPECIAL FEATURE

Adventure in the Outback
By Jim Fanning
New rescue mission sends Bernard and Miss Bianca "down under." 14

FEATURES

Inside the Magic
By Art Gardner
At Walt Disney World, the Theme Parks can be learning centers. 19

It Was a Very Good Year
By Doré Redfern
Thousands of prizes and hundreds of parades later, Disneyland wraps up its 35th Anniversary. 23

Live! at Disneyland — Regis and Kathie Lee
By Angela Rocco DeCarlo
The popular duo pack up celebrity guests and cameras for two days at the Park. 25

Faites Vos Réservations!
By Anne Okey
That means it's time to start thinking about where you're going to stay when you visit Euro Disney Resort. 36

Feasting Amid Medieval Magic
By Scott Richter
Within the walls of Cinderella Castle dwells the Magic Kingdom's most fanciful restaurant. 42

Parents, We Shrunk Your Kids
By David Fisher
At the Disney-MGM Studios Theme Park, kids are finding out how it feels to be smaller than ant-size! 46

CREDITS

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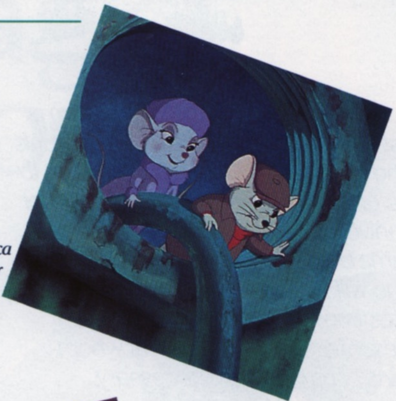
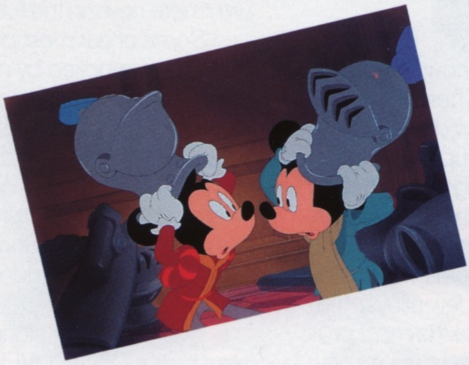


Bernard and Bianca team up for a new adventure.



Mickey and Mickey team up in a classic tale.

DISNEY SPOTLIGHT

Legends Set in Stone
By Anne Okey
The Walt Disney Company honors seven new "Legends." 48

RECESS

On Schedule with the Disney Railroads
By Max and Dawn Navarro
Riding the rails to holiday fun — and unique gift ideas! 32

DISNEY DINING

King Stefan's Banquet Hall
By Max and Dawn Navarro
A royal appetizer for holiday entertaining. 44

SUITABLE FOR FRAMING

Long Live the Mouse!
By Jim Fanning and Matt Mew
Mickey Mouse and Mickey Mouse star in an all-new animated short for the holidays. 28

REMEMBERING WALT

Milt Albright
By Mike Mallory
First *DISNEY NEWS* editor recalls Walt's generosity. 50

WHAT'S NEW

Editor's Notes 4
Letters from Our Mailbox 6
Themed Adventures 52
Projections 54

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• FROM THE EDITOR •

NOTES

The 1990 DISNEY NEWS team is just the latest in a long line of individuals who have contributed over the years to the growth of the magazine. This Silver Anniversary is a tribute to those who came before us, a directive to those who will come after us and, most of all, a testimony to the readers—past, present and future—without whom none of us would be necessary.

Readers often ask how DISNEY NEWS is put together, where do we get our story ideas, and how do we decide which stories will make up each issue. Since we are celebrating the magazine with *this* issue, we may as well tell its secrets.

Story ideas come to us via dozens of avenues (and even a few alleys). The Disney Theme Parks are the most prolific "pitchers," with brainstorms on new attractions and shows, anniversaries, old attractions and shows, character profiles, attractions and shows that never came to be, Park support departments, attractions and shows that are no more, and so on (you get the picture).

Other divisions within The Walt Disney Company also pass along their thoughts. New films, old films celebrating anniversaries, sequels, prequels.

Along with inside information on upcoming projects, our television divisions also, from time to time, arrange interviews with their casts and crews.

The Disney Stores, our record companies, Disney Computer Software, Disney Publications, Consumer Products, Disney Resorts, have all been past features, and are sure to supply us with more news in the future.

Some of our most popular stories have been supplied by none other than our own Walt Disney Imagineers. The articles on the Pan Galactic Pizza Port at Tokyo Disneyland, the art of "The Disneyland that Never Was," last issue's Theme Park at Euro Disney Resort, and this issue's "Honey, I Shrunk the Kids" playground are all products of these talented writers.

Many ideas for stories are generated by the *DISNEY NEWS* subscribers themselves. In fact, it was a subscriber who first brought Disney Computer Software to our attention (of course, he also *works* there, but it was still a great suggestion!). Theme Park information (new attractions, old attractions, how specific attractions work) is probably the most-requested subject submitted by readers, closely followed by Disney memorabilia, when-Walt-was-there stories, and the inner-workings of Walt Disney Imagineering.

As to which stories make it into the magazine — timing is everything. What's hot, what's not? Who demands, who begs, who can wait? Which story will fit on the two pages left to fill?

You'd think that once the story lineup has been determined, the rest would just fall into place. Not quite.

When the magazine reaches you, it looks (or *should* look) like everything is just where it's supposed to be, as it was planned to be months ahead of its issue date. While that's true in theory, it's not always true in practice.

We have seen cover and feature stories recalled or revised just when we thought the issue had been "put to bed;" we've had four-page stories suddenly reduced to two pages; one-pagers upped to four; and three-pagers with no available photography. (In the case of the Disney-MGM Studios Theme Park grand opening, we had a *nine*-page story with no available photography!)

There are all-night sessions with designers pasting up boards while editorial staff proofreads; rushing new copy to the typesetter, new type to the designer, and new boards to the color separator to meet a midnight deadline; and, always, the hours on press — usually in the middle of the night.

At last, (sometimes almost miraculously), the pages roll off the press, copies are handbound for our final O.K., and — to us, anyway — it's beautiful.

Creating *DISNEY NEWS* is a frantic, nerve-racking scramble to meet deadline after deadline. And it's a heck of a lot of fun. ***-AKO***

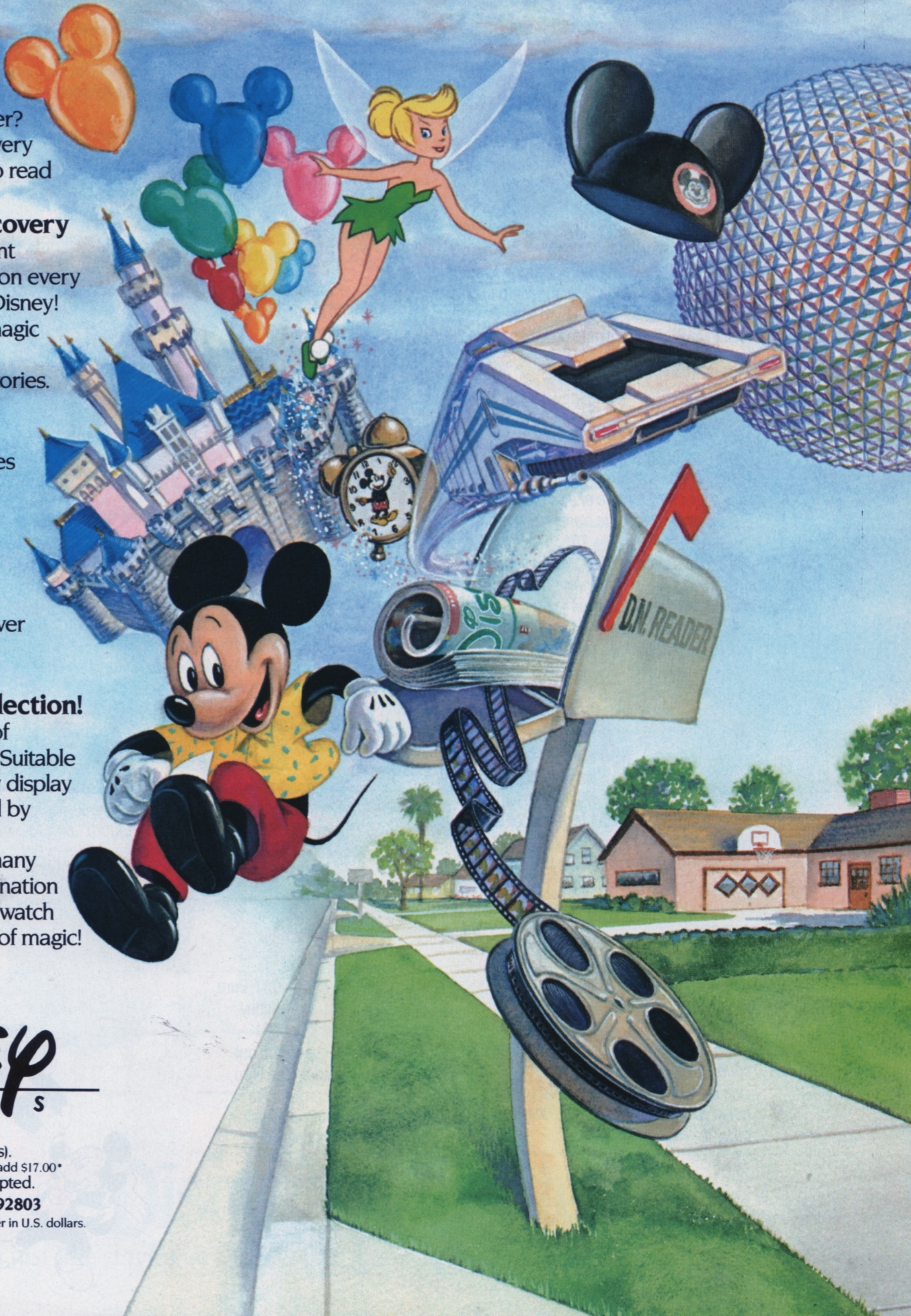
Bob Baldwin, National Director of Disney's Magic Kingdom Club, has been publisher of DISNEY NEWS *since 1978.*

The Terribly Professional *DISNEY NEWS* Staff, *from left: Kim Schultz, designer; Nick Paccione, consulting editor; Bobbi Dorsch, contributing writer; Valerie Barnes, financial manager; Kitty Comer, circulation manager; Anne Okey, editor; Lisa Hiatt, administration manager; Lisa Fox, print production; Dave Korobkin, art director; Kathy Helgason, editorial assistant.*

Just in case you were wondering what the DISNEY NEWS *staff is really like — when nobody's looking, and they think the camera's empty...*

Photography: Wayne Williams

Disney News Puts The Magic In Your Mailbox



How many magazines do you read word-for-word? Cover-to-cover? *Disney News* is one magazine that every member of your family will want to read straight through!

Cover To Cover Disney Discovery

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See what it takes to create the magic of the Magic Kingdoms and Epcot Center through revealing feature stories.

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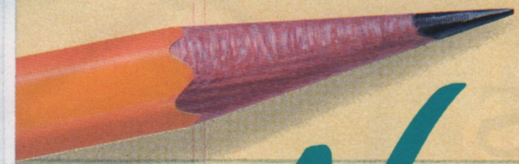

We Get Letters

You have, quite unintentionally I think, created a serious misunderstanding in your statement in your "Dick Tracy" article (summer 1990): "To translate that well-known character to the screen was a challenge (Disney) relished."

During the mid-to-late 1940s, Hollywood made a series of Grade B (would you believe C-) Dick Tracy movies starring Ralph Byrd most of the time and Morgan Conway some of the times… Ralph Byrd went on to star in an early ABC-TV 30-minute Dick Tracy series.

Rick Rofman
Van Nuys, CA

Apparently, Dick Tracy had quite a celluloid history before Disney came along. However, the quality of those early attempts only made the new project even more of a challenge to the Disney filmmakers—to translate the character to the screen successfully. This is also the first time the exploits of the famous detective were recreated in a live-action movie which maintained the look and feel of the comic strip.

P.S. "Dick Tracy" will soon be available on video. (See "Projections.")

Fantasia" has always been my favorite film of all time. "The Making of a Masterpiece" by Leonard Shannon (fall 1990) was wonderful and informative. Learning more about the film and its restoration was really interesting.

Is the restored soundtrack available on compact disc?

Thanks and keep up the good work.

Christian Chasle
Montreal, Quebec

According to the "Fantasia" Press Kit, the soundtrack is available on cassette and compact disc by The Walt Disney Record Company. If it's not in your local record store, they may be able to order it.

What is the deal with "Fantasia"? First, it does not come to the four large urban areas I live near and I have to drive over two hours to the state capitol to see it once. Second, "Fantasia" is supposedly never coming to video and I want to know why! Of course, it is the best movie Disney has ever done and perhaps the greatest movie ever made. This is precisely why it *should* be released. The Disney fans are *good* fans and should not be deprived of "Fantasia," an absolute masterpiece, for five-year periods.

I understand the power of public opinion and would encourage anyone reading this to write to Walt Disney Home Video and express their feelings.

Skip Peel
Forest, VA
P.S. I sure hope you guys print this.

Although there are no immediate plans to release "Fantasia" on video, never say "never," Skip, because you just never know.

Our family visited Walt Disney World (WDW) in August 1989, and shortly thereafter purchased an audio album of songs from WDW. We are very curious, who is the male singer who sings the songs from the Epcot Center attraction *Universe of Energy*?

Also, who are the lead singers (1 male, 1 female) from the World Showcase attraction *The American Adventure* finale, "Golden Dream"?

Richard W. Hawley and Family
Victorville, CA

According to our source at Epcot Center, "Universe of Energy" is sung by John Joyce; "Energy (You Make the World Go 'Round)" by Bob Moline. "Golden Dream" is done by Rick Pages and Marty McCall.

I am a Euro Disney stockholder and I would like to find out more about the Euro Disney project. For example, when will the Park open in France, will Euro Disney have the same or different rides than Disneyland or Disney World, and many more questions.

Any kind of information about Euro Disney would greatly be appreciated.

Judith E. Zuchowski
Garwood, NJ

DISNEY NEWS is running a series of articles on the many aspects of Euro Disney through its opening in spring 1992. Previous articles concerned the origins of the project and the site selection process (spring 1990), and the elements (attractions, lands, theming) within the Theme Park (fall 1990). In this issue we have a story on the Resort's accommodations—hotels and campgrounds. Next spring we will be telling you about the project's exciting new entertainment complex. So, for all you want to know about Euro Disney, just keep reading DISNEY NEWS!

On the occasion of the 25th anniversary of *DISNEY NEWS* I would like to thank you for continuing to publish such a great magazine that is wonderfully informative on all things Disney. I have been a subscriber for 17 years, or a little more than half my lifetime! I still have each and every issue, too!

I would love to see a pictorial feature looking back at sets created on the Disney Studio backlot. A feature with tips on shooting creative video that captures the magic of a visit to Disneyland would be nice, too.

Don Bitz
Newbury Park, CA

Thanks for thinking of us on our anniversary! And thank you for your ideas for future articles. You may also be interested to know that there will soon be a video available at the Park that does just what you have described—capturing the magic of a visit to Disneyland. For those of you who'd rather buy than shoot, this could be what you've been waiting for.

Readers,
Please address your questions, comments and suggestions to:
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25 YEARS OF DISNEY HEADLINES

DISNEY NEWS, Winter 1965

Welcome to the Wonderful World of Walt Disney...A world which has brought laughter and song, drama and adventure to audiences everywhere... wholesome family entertainment ranging from motion pictures to television, and from Disneyland to the New York World's Fair.

Walt Disney often refers to the family entertainment bearing his name as a team accomplishment. The never-ending search for new ideas and the unique application of these ideas has been called "imagineering" at WED Enterprises, (the initials W E D are those of its founder, Walt E. Disney).

To Walt Disney and his team participating in the many facets of design, architecture, engineering, sculpting, electronics, music, costuming, landscaping, construction, and many more... "imagineering" is a fascinating adventure. It is a stimulating challenge, a symphony of many arts and crafts, a harmonic blending of diverse talents and skills. It is a "marriage" not of expediency, but of creativity... the joining together of imagination in entertainment with the practical know-how of the engineer, the architect, and the scientist.

Many Club Members remember that from its very beginnings, Disneyland was considered to be an "impossible" project, a "reckless gamble." That Disneyland grew to a prodigious reality is due to the persistent dream of one man. To Walt Disney, the impossible has always been "kind of fun."

The DISNEY NEWS *will take you behind the scenes for fascinating stories of people and places which make possible the kind of entertainment that you have come to expect from Walt Disney.*

This is Volume 1 Number 1 and we hope you like it.

Milt Albright
Magic Kingdom Club Manager

By Anne Okey

With this introductory column, Milt Albright launched *DISNEY NEWS* magazine 25 years ago. "I can't really take credit for that column, though," Albright confesses. "I had the general idea in mind, but I needed help putting it in the right words. I asked a young writer, Marty Sklar (now President of Walt Disney Imagineering), to see what he could do with it. After Marty finished with it, it was really inspired; I was proud to sign it."

The Early Years

The history of *DISNEY NEWS* magazine actually began as Walt Disney's Magic Kingdom Club neared its second decade. Founded in 1957 as an employee benefit program that offered discounted Disneyland admission to Southern California companies and the military, the Club was looking for a way to communicate with its steadily increasing membership.

Club founder Albright felt a magazine encompassing all of Disney entertainment would be just the thing. "We were two years in development on the magazine," he recalls, "but, finally, we rolled out the first issue for winter of 1965.

"I wasn't really a writer," he admits with a smile, "and Eleanor Heldt, my assistant, wasn't much better than I was. What we did for *DISNEY NEWS* was 'borrow' stories from all the publications coming out of the Studio. We had blanket approval to use everything they had—copy and photos. So, we did."

The cover of that first issue showed Walt Disney surrounded by his characters in front of the Castle at Disneyland. It was the only time Walt would appear on the cover of *DISNEY NEWS*.

The earliest issues of the magazine consisted of a color cover with 16 editorial pages in black and white. Then, as now, articles focused on the "behind-the-scenes" aspects of Company projects.

Rather than structured stories and features, the first issue of *DISNEY NEWS* was composed of three to five short articles on each page, many with accompanying photos. A sample of those articles includes an introduction of the new Disneyland Ambassador to the World—Connie Swanson, the second to hold that position; Maurice Chevalier jetting in from Paris to film "Monkeys Go Home;" whatever happened to Johnny Tremain?—he (Hal Stalmaster) was just finishing up a stint as a lieutenant in the

Walt's Lead-Ins Set Record for Producer Endurance, Popularity

MKC SPECIAL ANGEL FUN PACK BRINGS YEAR OF BIG BONUSES

During the first years, DISNEY NEWS *was composed of a collection of short articles gleaned from a variety of Studio publications (Spring 1966).*

MINERAL KING
Mickey Mouse
cade of Disney

Water was collected from around the world for the dedication of It's a Small World *(Fall 1966). In Summer 1969, Mineral King looked like a sure thing.*

U.S. Army; six new films were preparing a 1966 debut, among them: "Winnie the Pooh," "Lieutenant Robin Crusoe, U.S.N.," and "Follow Me, Boys"

Other headline news stories were: "WED Enterprises Moves to Huge New Quarters in Glendale;" "Polaris Missile Spawned Disney's *Audio-Animatronics*;" "Four New Attractions Set Summer Opening," (New Orleans Square, *Pirates of the Caribbean*, *It's A Small World*, Primeval World Diorama).

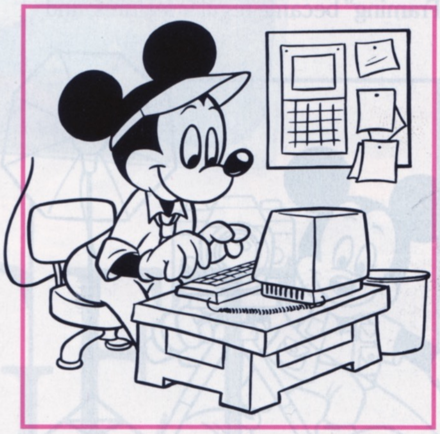
The back pages of the magazine carried a map of Disneyland, a comic strip, a film outtake of Dean Jones decking Neville Brand in what was supposed to have been a faked punch for "That Darn Cat;" and, finally, a Club price guide and Disneyland operating hours.

"We sent some magazines to each Magic Kingdom Club chapter," says Albright, "and we got back a flurry of subscriptions ($1.00 for two years/ 8 issues). We also received good reaction from the personnel and recreation people in our member companies, so we decided to keep it up.

"The magazine was by no means an overnight success," Albright points out, "but it did alright, and it was accomplishing what we wanted it to do."

By the second issue, Spring 1966, the format of *DISNEY NEWS* was established: one feature story at the front of the book (not related to the cover); letters from readers; several pages of shorter articles; a Club price guide; Disneyland operating hours; and, of course, a message from either Milt Albright or his assistant Eleanor Heldt.

The fledgling magazine continued in this neophyte state until the early '70s, gaining a little more sophistication each year. By Spring 1972 the feature story was matching the cover, giving the magazine an actual "cover story". In Summer 1974, *DISNEY NEWS* became a 24-page self-cover magazine printed on glossy paper. Fall 1975 saw color creeping onto the inside pages of the magazine, on the first two pages of the cover story.



The Middle Years

DISNEY NEWS entered its teens still relying on articles supplied by other divisions in The Walt Disney Company. But in Spring 1979, at 14 years old, the magazine was able to begin to credit writers for stories written expressly for *DISNEY NEWS*.

In the meantime, Milt Albright had moved on to other projects during the late 1970s, and Bob Baldwin (today National Director of the Magic Kingdom Club) took over the magazine in 1978 as part of his duties as National Manager of the Club.

By Fall 1981, *DISNEY NEWS* was a 24-page full color magazine with a cover story, several features, and a Club price guide. (The Park Operating Calendar had been eliminated after the opening of Walt Disney World.)

PHASE ONE
Walt Disney World
THE GRAND OPENING OF Walt Disney World
Three days of special pageantry, spectacle, and beauty in Florida.

In Summer 1970 Walt Disney World was rising in Florida; by Winter 1971, the Resort had become a reality.

It was time to redesign. "Every magazine goes through redesign after it's been around a while," Baldwin explains. "It's considered more of a 'periodic freshening.'"

At the same time, it was decided that the price guide no longer needed to be included in

Donald Duck's Christmas Tree
Merry Christmas to all, and to all a good night!
How to Draw Thumper

Features from the past include comics (Winter 1974) and a "How to Draw" series (Summer 1977).

the magazine. "Because we were opening so many new attractions and resorts, and were able to provide additional benefits from other travel-related companies," Baldwin explains, "we decided to publish a separate Club Price Guide each year." Also, the magazine was beginning to be noticed beyond the realm of Magic Kingdom Club members.

A New Look

Between 1982 and 1984 the magazine tried out two new designs; neither new "look" quite hit the mark. Finally, it was decided to completely revamp the format. First, the nameplate was changed to incorporate the Disney "signature" logo; articles were designated "Cover Story," "Special Feature" or "Feature;" specialty themes such as "Remembering Walt," "Recess" and "Suitable for Framing" became regular features; and two departments were established: Theme Parks and Projections. In 1987 and 1988, two more departments joined the line-up: Editor's Notes and Letters. In Spring 1990 *DISNEY NEWS* expanded again, this time to 56 pages.

Over the past few years subscriptions to *DISNEY NEWS* have increased rapidly —From just over 50,000 in 1986 to nearly 120,000 as we celebrate our silver anniversary.

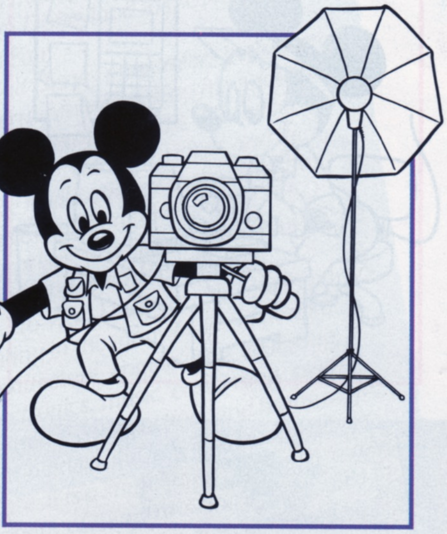
Yesterday's Headlines

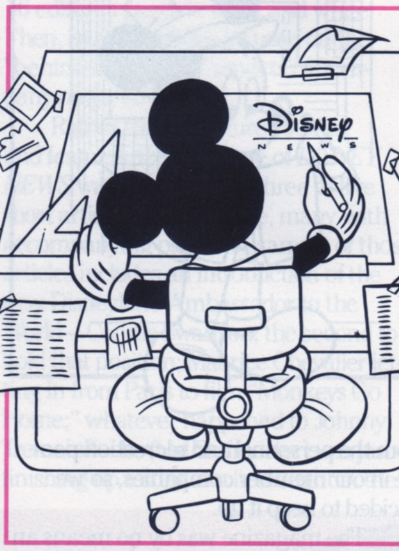
Looking over issues of the past, and the stories that made *DISNEY NEWS* headlines, is actually a quarter-century history lesson on The Walt Disney Company. Although the majority of stories concern activities at the Theme Parks, every aspect of the Company has received its share of the spotlight at one time or another.

During the 1960s, articles featured awards presented to Walt, the premiere of "Mary Poppins," the Disney television shows, and the new Tomorrowland at Disneyland. *DISNEY NEWS* readers were also privy to the first glimpses of Walt's spectacular plans for Florida.

One project that received quite a bit of coverage was the never-realized Mineral King project. At one time considered a definite "go," the proposed winter resort slated for a wilderness area near Lake Tahoe in northern California was finally "indefinitely postponed" due to unresolved difficulties.

The biggest headlines of the '70s revolved around Walt Disney World. First its grand opening in 1971, then the development of Epcot Center. And, there was





America is marching down Main Street
Tokyo Disneyland Project Underway
Tokyo Disneyland
Introducing Epcot Center
The World of Tomorrow Arrives

Patriotic celebrations (Fall 1975), Tokyo Disneyland (Winter 1981), and the fulfillment of Walt's last dream (Fall 1982) were all covered by DISNEY NEWS.

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Peter Pan

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COVER STORY
"THE FORCE" BEHIND STAR TOURS
GEORGE LUCAS
GEORGE
DISNEY DOLLARS
A Really Big Year at Disneyland
A Birthday and Other Bashes

Celebrities like George Lucas (Spring 1987), Disney Dollars (Fall 1988), and double-digit anniversary celebrations make today's headlines.

DISNEY NEWS

America's bi-centennial celebration. "America on Parade" at both Parks made a really "big" story.

The most changes, however occurred in the past decade—the 1980s. The Company literally exploded into so many different areas it was tough to keep up. The opening of Epcot Center was closely followed by both the debut of The Disney Channel and the opening of Tokyo Disneyland. Touchstone Pictures and Television came on the scene, with a wealth of celebrities in tow. Filmmakers such as George Lucas and Steven Spielberg became involved in exotic new attractions for the Theme Parks. Disney Stores began opening nationwide. We opened the Disney-MGM Studios Theme Park at Walt Disney World. The Euro Disneyland project was announced. Then, Michael Eisner announced the Disney Decade—and more exciting headlines for the 1990s.

Tomorrow

For 25 years *DISNEY NEWS* has covered every project initiated by The Walt Disney Company, giving its readers a unique insider's view from conception to completion. As The Walt Disney Company continues to grow, to explore new means of entertaining its worldwide audience, it is our intention that *DISNEY NEWS* will likewise continue to evolve, with "periodic freshening," taking its audience behind the scenes of each new Disney headline. We hope you'll be there with us.

DISNEY NEWS
DISNEY NEWS

The *DISNEY NEWS* Editors 1965-1990
Winter 1965-Fall 1969: *Milt Albright*
Winter 1969-Summer1973: *Paul Kledzick*
Fall 1973-Spring 1975: *Jo Jac Bloodworth*
Summer 1975: *Linda Hemans*
Fall 1975-Spring 1976: *Richard Scott, Disneyland; Linda Hemans, Walt Disney World*
Summer 1976-Winter 1976: *Richard Scott, Disneyland; Barbara Stuart, Walt Disney World*
Spring 1977: *Margery Lee, Disneyland; Barbara Stuart, Walt Disney World*
Summer 1977-Fall 1978: *Margery Lee, Disneyland; Val Bartoletti, Walt Disney World*
Winter 1978: *Margery Lee*
Spring 1979-Fall 1980: *Margery Lee, Disneyland; Debbie Garron, Walt Disney World*
Winter 1980-Fall 1981: *Margery Lee, Disneyland; Jesse Austin, Walt Disney World*
Winter 1981-Summer 1982: *Margery Lee*
Fall 1982-Winter 1982: *Stephen Birnbaum*
Spring 1983-Winter 1986: *Margery Lee*
Spring 1987-Fall 1987: *Nick Paccione*
Winter 1987-Today: *Anne K. Okey*

Art Direction 1965-1990
Winter 1965-Summer 1969: *Unknown*
Fall 1969-Spring 1971: *Paul Brewer and Walt Sorensen*
Summer 1971-Summer 1973: *Paul Brewer and Phil Matsushita*
Fall 1973-Spring 1974: *Paul Brewer*
Summer 1974-Fall 1975: *Roger Folk*
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Walt Disney's Magic Kingdom Club

Currently, Walt Disney's Magic Kingdom Club serves more than 27,000 chapters nationwide. In fact, the program has become so popular that modified Club programs (some on a fee basis) are now available to individuals and seniors as well as large and small companies. Please write to the following addresses for information on the Magic Kingdom Club programs:

For Companies:
Magic Kingdom Club
National Headquarters
P.O. Box 4489
Anaheim, CA 92803

For Seniors:
Magic Years Club
P.O. Box 4709
Anaheim, CA 92803

For Individual Membership:
Magic Kingdom Club Gold Card
P.O. Box 3850
Anaheim, CA 92803

ADVENTURE IN THE OUTBACK

THE RESCUERS SAY "G'DAY" TO NEW DANGER

By Jim Fanning

An evil plot…a sinister crime …an innocent victim…and a desperate plea for help flashed halfway around the world, alerting a secret international organization. Two daring agents spring into action, facing danger and intrigue in a foreign land.

Sound like the latest James Bond thriller, or Robert Ludlum's newest best-seller? Actually, it's the return of Bernard and Miss Bianca, those intrepid members of a worldwide "mice squad," in "The Rescuers Down Under," Walt Disney's 29th full-length animated feature.

In this heartstopping story set against the breathtaking beauty of the Australian outback, it's up to Bernard and Bianca to rescue a kidnapped boy and a magnificent golden eagle from a ruthless poacher.

"The Rescuers Down Under" marks the first time that Disney—or anyone else —has attempted an animated sequel. "The Rescuers," first released in 1977, was an international success. Based on two popular books by Margery Sharp, "The Rescuers" introduced thrillseeker Bianca and timid Bernard of the Rescue Aid Society.

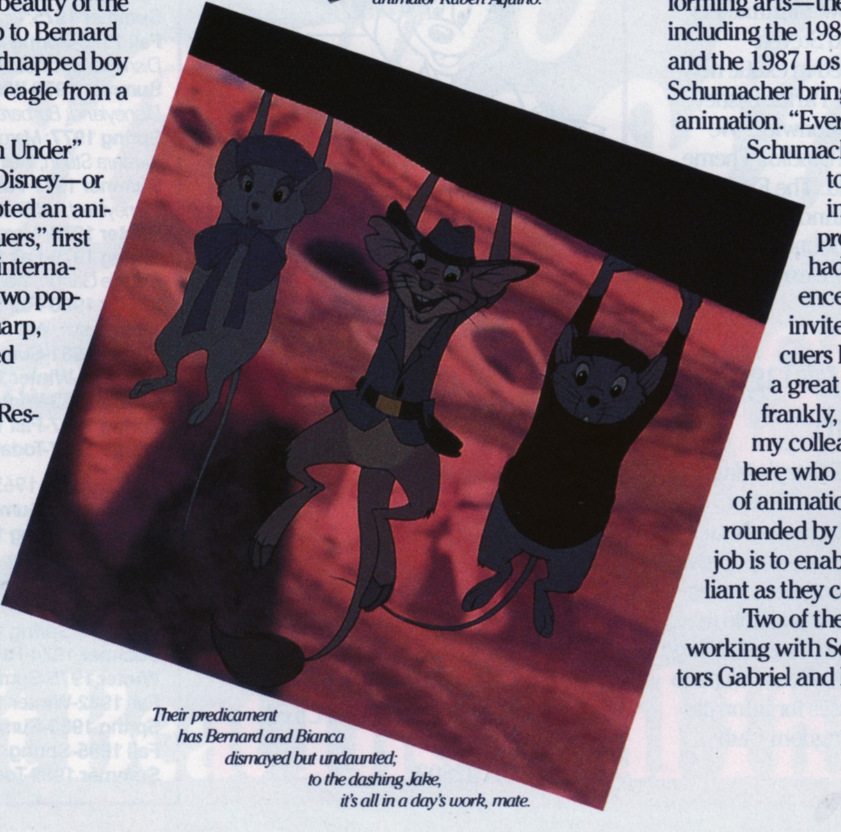
Now, in the grand tradition of other silver screen sleuths such as Nick and Nora Charles (stars of the classic "Thin Man" movies), Bernard and Bianca ride again in this rousing all-new adventure. "They're like our James Bonds," laughs Mike Gabriel who, with Hendel Butoy, directed "The Rescuers Down Under."

"They're our dashing little mouse heroes who take a different mission every time—instead of saving the world, they save some unfortunate child who's in trouble."

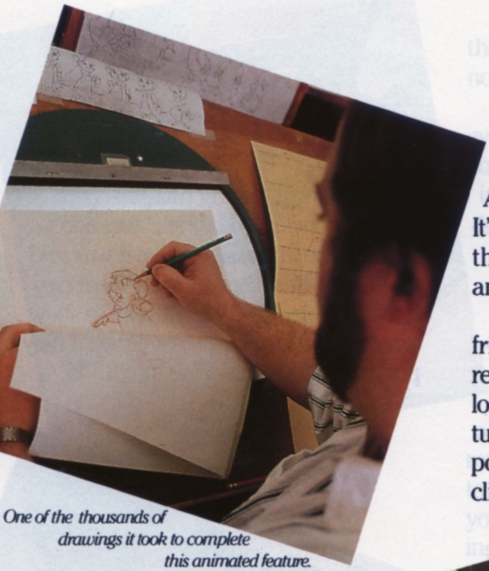
To meet the many challenges of making the new "Rescuers" film, Disney gathered a team of top-flight filmmakers headed by producer Tom Schumacher. With his background in the performing arts—theatre, dance, music, including the 1984 Olympic Arts Festival and the 1987 Los Angeles Festival—Schumacher brings a fresh perspective to animation. "Every day is opening night," Schumacher observes, referring to the constant pressure in meeting the many production deadlines. "I had no animation experience at the time I was invited to produce 'The Rescuers Down Under.' That was a great challenge for me and, frankly, a greater challenge for my colleagues. There are people here who have ten, fifteen years of animation experience. I am surrounded by brilliant people, and my job is to enable them to be as brilliant as they can be."

Two of the "brilliant people" working with Schumacher are directors Gabriel and Butoy, who approached

A couple of model mice pose for animator Ruben Aquino.



Their predicament has Bernard and Bianca dismayed but undaunted; to the dashing Jake, it's all in a day's work, mate.



One of the thousands of drawings it took to complete this animated feature.

their directorial duties in a unique way. “In past pictures, directors would split up the sequences, and one director would direct this sequence and the other would direct that, and so on,” explains Butoy, “but on this picture, Mike and I have been involved in every sequence, every aspect of it.”

At the heart of the suspenseful story of “The Rescuer's Down Under” is the great golden eagle, Marahute, and her unique friendship with Cody, the eight-and-a-half-year-old Australian boy. With a spectacular wing span of forty feet, this rare and noble bird takes Cody on a thrilling voyage through the Australian skies.

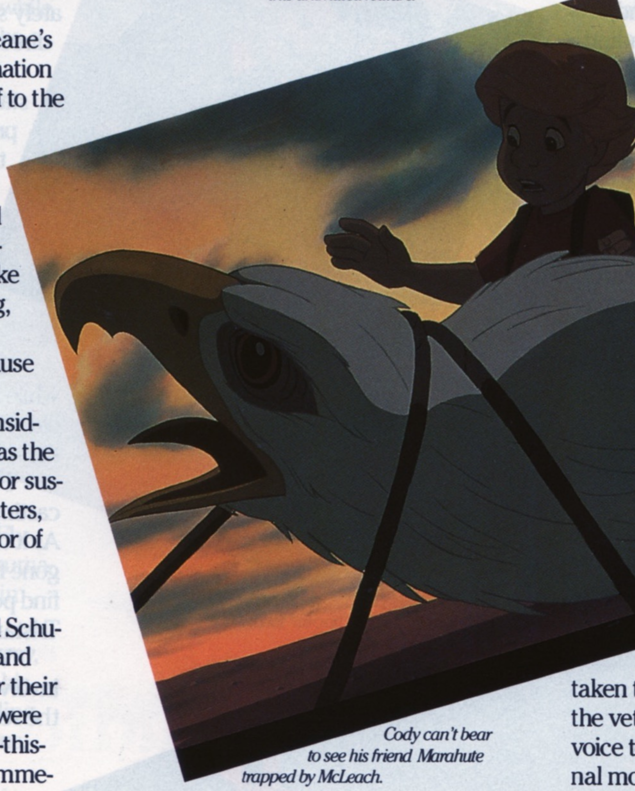
Supervising animator Glen Keane's talent really takes wing in his animation of Marahute. “I start relating myself to the eagle,” explains Keane, who used a museum's stuffed bird for insight into Marahute's design and movement. “The better I could relate, the more I felt like it's me flying in the air. And once I can feel like it's me flying and not just a drawing, then it takes the animation to that next level up. People believe it because the artist believes it.”

Several exotic locales were considered before Australia was selected as the setting with the greatest potential for suspenseful action and colorful characters, and capturing the awesome splendor of the continent was a priority for the filmmakers.

Along with Gabriel, Butoy and Schumacher, art director Maurice Hunt and head storyman Joe Ranft set out for their own adventure down under—and were blown away by the outback's out-of-this-world beauty. “The first thing you immediately realize is that it's a huge place,” observes Butoy. “It feels like another world, almost like another planet. It's so sparse—and you know there's no one around for some 200 miles.”

The filmmakers were so taken with so much of Australia—the arid middle of the continent, the tropical north—that they decided to put all that they experienced into the movie. “We took about 1,500 miles and put it in a little 50-mile radius for our picture,” laughs Butoy. “That's artistic license.”

Wild animals were, of course, undercover down under, so once back in California the artists visited the San Diego Zoo for an “up close and personal” view of real Australian wildlife. “It's necessary to look at real life because that's where we draw our creativity from,” explains Butoy. “We look at the kangaroos and koalas—anything that helps us to take a little step beyond reality.”



Cody can't bear to see his friend Marahute trapped by McLeach.

The result: a mad menagerie of Aussie animals. “The snakes, wombats, kookaburra birds—here's a whole region of unique animals that have never been tapped by Disney animation before,” comments Gabriel.

“One animal that we knew we had to do something with was the frill-necked lizard,” says Hendel Butoy, recalling one particular Australian native. “Here is a lizard, found only in Australia, that runs around on two legs. It's the funniest thing to see, and it has this frill on its neck, too. Sticks out like an umbrella.”

In “The Rescuers Down Under,” the frill-necked lizard is Frank, a stir-crazed reptile who's spent a few days too many locked up with the other illegally captured animals, all of whom greedy poacher Percival McLeach plans on “recycling” into coats, belts and handbags.

McLeach's sidekick is Joanna, an eight-foot goanna lizard, who is constantly and comically striving to be a good villain.

Jake, a macho kangaroo mouse, adds a touch of Aussie audacity as he guides our heroes through the unfamiliar outback. Jake's adventuresome self-confidence clashes with Bernard's quiet determination as both vie for the attention of Miss Bianca.

Of all the new “Rescuer” characters, only one is not Australian. Bernard and Bianca once again charter a flight with Albatross Airlines only to discover that Orville's brother, a “party animal” named Wilbur, has taken the controls. In reality, Jim Jorden, the veteran radio comedian who gave voice to Orville, the albatross in the original movie, had died some time ago. When a suitable replacement could not be found, a new character was created, inspired by the voice of popular film and TV star John Candy. “John gave a heartfelt, genuine and innovative performance,” says Gabriel. “The animators had a ball with it.”

Such colorful characters call for a colorful “look”—and “The Rescuers Down Under” marks a return to a more detailed look of an earlier era in animation.

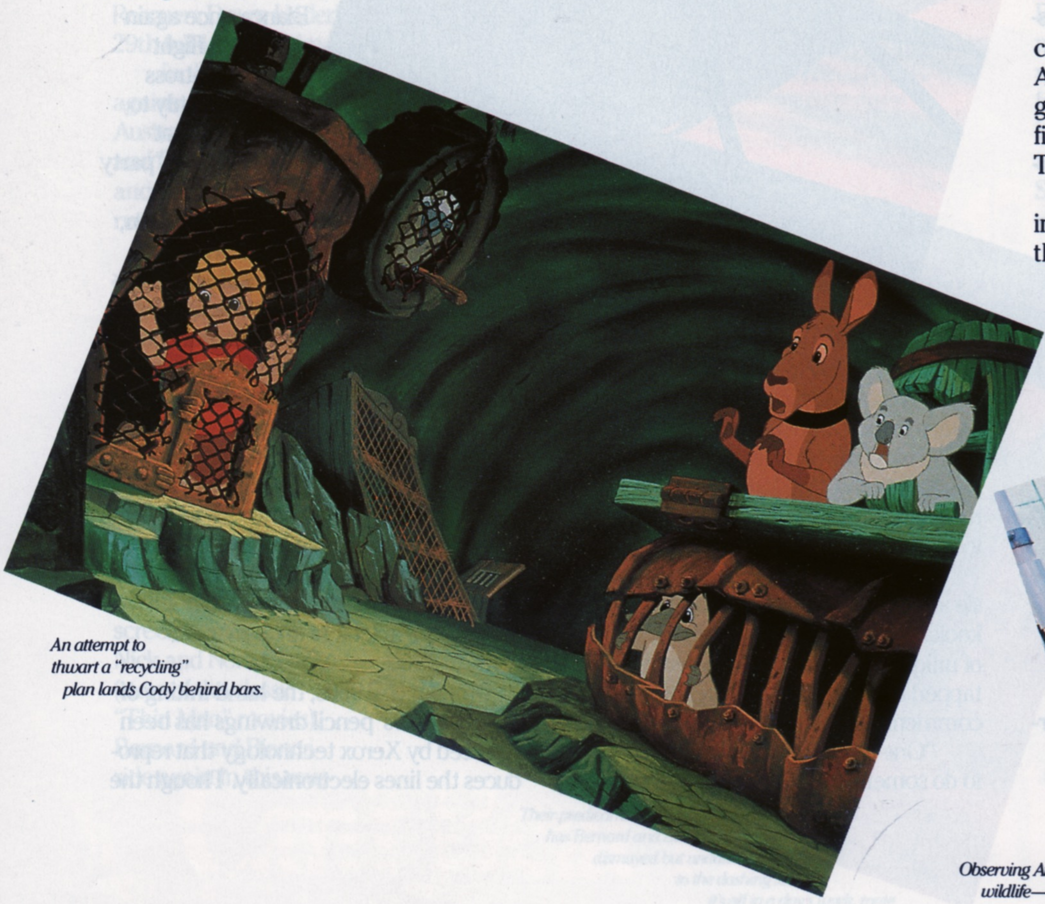
Since the 1960s, the hand-inking of the animators' pencil drawings has been replaced by Xerox technology that reproduces the lines electronically. Though the heavy Xerox line helped preserve the animation drawing's spontaneity, the delicate, colored lines that added so much value to the appearance of each character was lost in the translation.

"Now Disney has developed a process for this film that allows us to both manipulate color for the character and for the character's inked lines and also to manipulate background elements in a way that has never been done before," says Schumacher. "this film has colored lines and self-ink lines (lines that are the same color as the area they surround) which you can't do with Xerox. Shading within the character's body, integrating the color line on the character with the color of the background is a process we've developed for the film."

"It's a return to the classic look of "Snow White" or "Pinocchio," explains Mike Gabriel. "For example, the Seven Dwarfs had shading around their beards and bellies. We've developed an economical way to return to that kind of detail. We've even found a way to incorporate 'multiplane' effects, which give great depth and a 'layered' feeling to the backgrounds."

"The fun of doing this 'Rescuers' sequel," concludes Gabriel, "was accomplishing the impossible. Like it was said in the first 'Rescuers' movie: 'What can two little mice do?' Well, it's fun to show what two little mice can really do if they put their hearts and souls into it."

Real life to model
to drawing to
animated life.



An attempt to
thwart a "recycling"
plan lands Cody behind bars.

Who's That Talking?

By Gail Matsunaga

A high point of "The Rescuers Down Under" is the star-studded cast lending their vocal talents to the feature: Eva Gabor and Bob Newhart, reprising their roles as Miss Bianca and Bernard; George C. Scott as evil poacher McLeach; John Candy as Albatross Airlines owner Wilbur; and Tristan Rogers ("General Hospital") as dashing kangaroo mouse Jake.

Because the film's dialogue is recorded before it is animated, the vocalizations play a vital role in successfully animating the story.

"A great vocal reading will enable an artist to close his eyes and immediately see a character," explains co-director Mike Gabriel.

The key to successful readings starts with the casting. The casting process, however, doesn't always take place in an office.

Two actors found that their calling card, so to speak, was television. Canadian Wayne Robson, who gives life to the jumpy, frill-necked lizard Frank, was discovered via "The New Twilight Zone" series, while Douglas Seale's performance in an old "Family Ties" episode earned him the role of Krebbs the Koala.

For the rugged character of Jake, a casting director was hired in Australia. As it turned out, Disney needn't have gone farther than its own backyard to find popular Australian-born actor Tristan Rogers.

With the exception of one session involving Eva Gabor and Bob Newhart, the sessions were recorded with one actor at a time—even though the finished scenes will sound as if the actors were interacting with one another!

Observing Australian
wildlife—at the zoo.

As in auditions, the directors looked down during the recordings so they would not be influenced by the actors' body language; making sure that what they heard would conjure up, in an artist's mind, the appropriate images, characterizations and actions as they relate to the story.

"You can have great readings," says Gabriel, "but if it doesn't tell the story, we haven't done our job. It's very important that we inspire the actors, direct them, yet keep the door open for them to be creative."

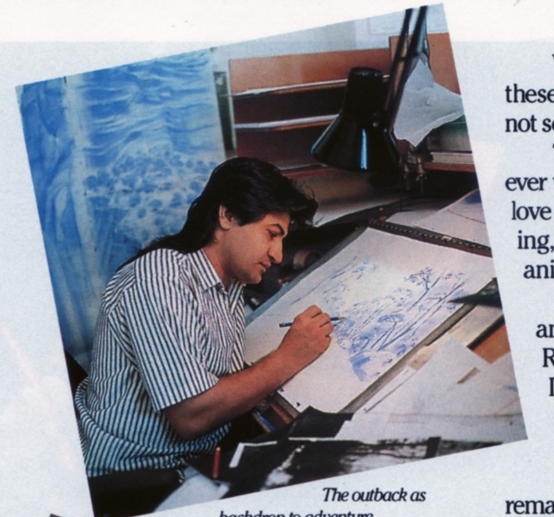
And creative they were. George C. Scott was recording a scene where McLeach is knocked into a river and comes up thrashing about and spitting up water. Scott asked for a bowl of water, took his shirt off, and read his lines while dunking his head in the water, as if he was really in that river.

What if your character must be dropped from an airplane, ride the backs of an albatross and a flying squirrel, and be nearly crushed by tank treads? "Well, first of all, I'm glad it's animated and not live action," quipped Newhart. "In acting it's called internalizing. You just picture yourself in that situation and convince yourself, and then somehow it all comes out."

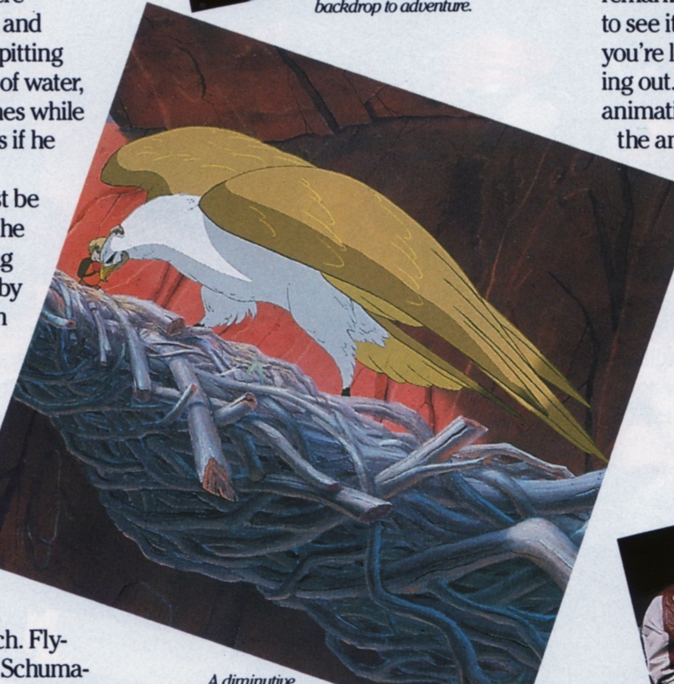
Nine-year-old Adam Ryen, whose character Cody is kidnapped by McLeach, didn't have to internalize as much. Flying? No problem. Producer Tom Schumacher took the young boy and held him up, spread-eagle, to simulate flight. Whether Cody was being carried away, hung upside down, being pulled by his arms in different directions, or giggling, Adam experienced similar sensations, courtesy of Schumacher.

For Miss Bianca, Gabor wanted to know everything her character was going through—what places and things looked like, what the colors of the sunset were, what the weather was, who she was talking to—and how big they were in relation to her. "You have to use all your imaginary powers to see exactly what this little character does," she explains.

For Tristan Rogers as Jake, the concern was would American audiences understand the heavy Australian accent? "In the Australian accent we run certain words together…so I had to slow it down a bit and had to really punctuate the various words. Other than that, the accent is very authentic and is typical of this character."



The outback as backdrop to adventure.



A diminutive Cody boards his personal "aircraft"—the golden eagle Marahute.

When all is said (literally) and done, these talented actors will be heard but not seen. How does that make them feel?

"She's the most adorable mouse that ever was," Eva Gabor says of Bianca. "I love that character. It's the most amazing, interesting, exciting thing to do, an animated movie."

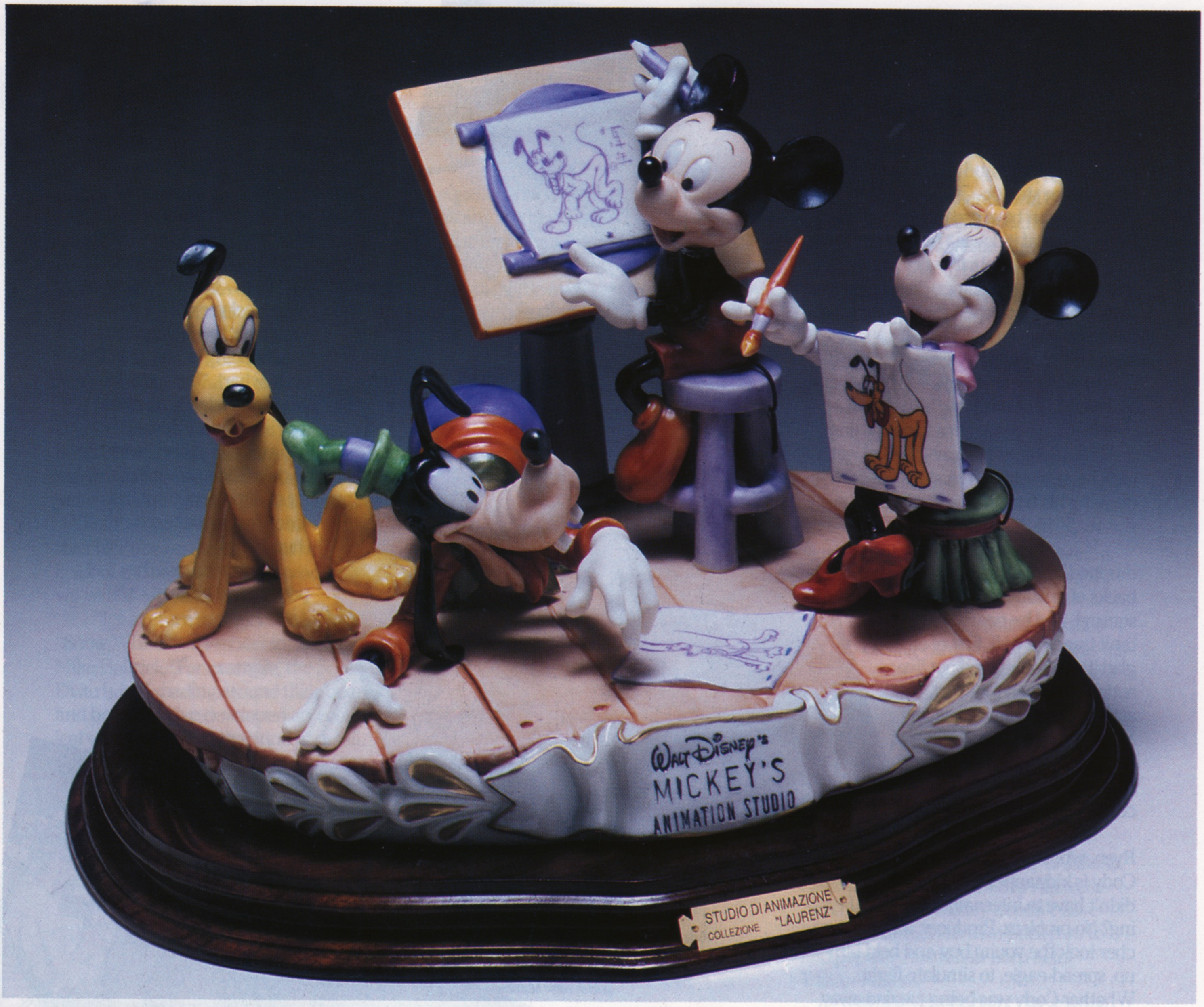
"To actually be sitting here now and being a part of Jake," says Tristan Rogers, "being a part of the whole Disney process…is enormously satisfying, and I feel very privileged."

"You have the feeling that what you're doing is very small," remarks Bob Newhart, "but then you go to see it; there is this huge screen that you're looking at and your voice is booming out. When you see it there (with the animation), you're kind of awestruck by the amount of effort that went in to each frame and each cell. It's humbling."

It sounds as if they feel pretty good about it.

Hendel Butoy (left) and Mike Gabriel explain a scene to Adam Ryen (Cody).

Bob Newhart (right) looks over storyboards.



Mickey's Animation Studio

Size: 11" High
15" Wide, 13 1/2" Deep
Limited Edition of 1000

The Walt Disney Studios have always been best known for animation. It was with animation that Walt Disney started his studio in 1923, and while he did not invent animation, he took it to new heights. Mickey Mouse made his debut as an animated character in 1928 in Steamboat Willie, and soon became the symbol for the Disney company.

To honor this great animation tradition, together, The Walt Disney Company and well-known Italian sculptor Enzo Arzenton have now designed and created this limited edition sculpture, using Mickey and Minnie Mouse and a couple of their friends to demonstrate the art of animation. Russell Schroeder, a 20-year Disney artist, has placed Mickey Mouse at the drawing board as the animator, trying to depict a cocky Pluto while lovable Goofy tries to get in on the act. Minnie Mouse wields a paintbrush to add the colors to the celluloids created from Mickey's drawings. Note the pegs on the drawing board and the peg holes on the paper, enabling everyone to keep the drawings in register throughout the animation process.

Exclusively produced for sale at Disneyland, Walt Disney World and selected Disney Stores, Mickey's Animation Studio is a collector's item with wide appeal.

For further information or to place an order, please call the mail order department at Disneyland, (714) 999-4216, or the mail order department at Walt Disney World, (407) 934-4718.

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The Walt Disney World of Entertainment

The Walt Disney World Seminars

By Art Gardner

Have you ever wanted to take a hands-on, behind-the-scenes look at Walt Disney World?

For many, this desire comes from an appreciation of the Disney way of doing things. Authenticity and attention to detail are just a few of the hallmarks associated with the Disney Theme Parks. Some see it in carefully manicured gardens and landscapes. Others find it in the often overlooked treasures buried deep within Epcot Center's World Showcase. Even as a child, who hasn't wondered what it would be like to work as an animator, or perform in a parade or show in front of thousands at the Magic Kingdom?

This secret wish is now being granted by Walt Disney World Seminar Productions. Their programs take guests of all ages "inside the magic" to explore areas of interest from the Disney perspective. During this time the vacation resort is transformed into a classroom without walls as participants visit areas both onstage and backstage to learn more about a particular topic. The goal of each program is to not only bring about a greater understanding of a given subject, but to also underscore the importance of education and lifelong learning.

The diversity of seminar topics reflects the variety of guests that visit each year. Exploring nature, people management, architecture and art are just a few examples of the subjects covered. To help guests choose the curriculum that will best suit their needs, each seminar is categorized in one of three areas: youth, adult and professional programs.

Many of the Walt Disney World seminars take advantage of the unique educational opportunities found within Epcot Center.

Youth Programs

The Wonders of Walt Disney World is the collective title for seminars designed for young guests, ages 10 to 15. There are three different, six-hour Wonders programs, and each may be taken independently of the others.

If you know a youngster who has an interest in drawing, architecture, designing or costuming, then the seminar entitled "Art Magic: Bringing Illusion to Life" is sure to spark their creative juices.

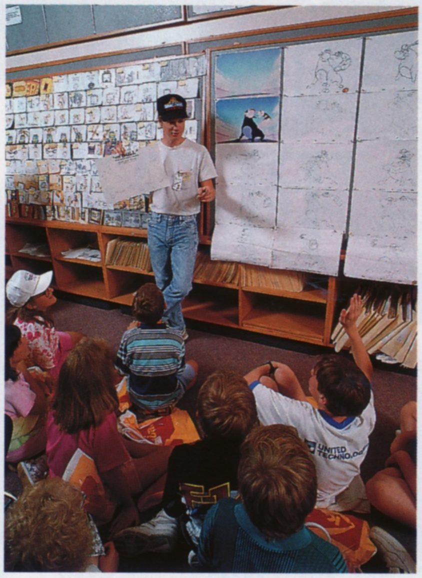
Their day begins with a behind-the-scenes tour of the Animation Building at the Disney-MGM Studios Theme Park. Here the "students" see and learn about the various production stages involved in making an animated feature. The tour's highlight is a meeting with a Disney animator who demonstrates how to draw a character and discusses how other elements, such as selecting just the right voice, contribute to character development.

Once the animator has finished answering all of their questions, the participants head over to the Magic Kingdom to study how a wide variety of artistic elements are blended together to create a certain look or feel. For instance, the instructor explains how forced perspective is used to make Cinderella Castle appear taller than it actually is. The Castle is also used to explore the importance of texture as participants examine the mosaics, statues and paintings surrounding this familiar landmark.

While they're in the Magic Kingdom, the participants might also study a Disney attraction to understand how an artist designs sets and costumes to create a special atmosphere. The day concludes with a drawing and sketching workshop where the participants put into practice everything they've learned.

For those who have more of an interest in entertainment, there's an exciting seminar entitled "Show Biz Magic: The Walt Disney World of Entertainment." As with any good performance, an audition and rehearsal come first. These take place backstage at the Disney-MGM Studios Theme Park. Here the participants go through mime and

The "Hidden Treasures" program for adults includes a visit to one of the world's largest working wardrobes.



Aspiring young animators study storyboarding during class in "Art Magic: Bringing Illusion to Life."

Caretakers at Discovery Island introduce "Exploring Nature" students to the Island's protected residents.

role-playing exercises to help them realize how much hard work goes into being a performer.

However, a performer is only one part of a production; there are many other people who work equally hard backstage. To explore this facet of show biz, the participants move on to the Magic Kingdom and its underground network of tunnels.

Like all of Walt Disney World, the Magic Kingdom is a three-dimensional working stage. The tunnels allow cast members to enter their proper "lands," and food and other "props" to be delivered to the appropriate areas without disrupting the show.

Next, it's off to the Wig and Make-up Room where performers acquire their "onstage personas." Here different wigs are examined for their craftsmanship, and the contents of make-up kits are displayed. This exercise helps aspiring entertainers to understand the amount of preparation and backstage talent involved in putting on a show.

Frontierland and a live performance of "The Diamond Horseshoe Jamboree" come next. Here participants observe how all of the elements they've learned about come together on stage. Afterwards they go backstage to talk with one of the performers and watch stagehands prepare for the next show.

To finish out their day, the participants usually catch one more performance within the Magic Kingdom, such as a musical set at the Tomorrowland Terrace. After watching two different shows back-to-back, everyone gathers together to discuss how elements common to both shows (such as costumes and lights) were done differently to create the appropriate atmosphere.

For those youngsters who prefer the great outdoors to center stage, there's an unusual seminar entitled "Exploring Nature: A True Life Adventure."

Participants begin by preparing for their upcoming journey. First there is a film about native Florida wildlife. This is followed by a discussion on the importance of ecology and the preservation of wilderness areas. Then, armed with binoculars, the troop marches off to a section of Walt Disney World rarely seen by any other guests or cast members.

As part of Disney's commitment to the environment, portions of the Walt Disney World property have been set aside as a wildlife conservation area. This undisturbed Florida swampland is home to a wide range of plants and animals. As the participants explore the perimeter of this area they often encounter several types of birds and maybe even a few alligators! Seeing the wildlife in their natural setting is an experience that brings home the importance of preservation and proves that — with mutual respect — man and nature can flourish side by side.

For further nature exploration, the students set sail for Discovery Island. Here they meet with the caretakers of this certified zoological park and come face to face with many of its protected residents.

The instructors who lead each seminar, all of whom have backgrounds in education, try to stir up the curiosity of the participants so they will continue to pursue their scholastic interests.

To assist in this goal, each participant receives an illustrated workbook. Filled with exercises to be completed at home, these books reinforce seminar ideas while connecting the learning process to their everyday surroundings.

Families who plan to visit Walt Disney World during the school year will also be interested to know that since the Wonders programs were developed by educators to meet quality educational standards, many schools allow students to earn credit or recognition for participation.

Adult Programs

Parents don't need to feel left out while their children enjoy behind-the-scenes education at Walt Disney World. Seminar Productions has developed a series for adults that will open your eyes to hidden treasures, or make you a horticulture expert.

The Disney Learning Adventures are designed for anyone 16 years or older. These two seminars, each lasting approximately four hours, take advantage of the unique educational opportunities found within Epcot Center.

"The Gardens of the World" seminar focuses on the important role horticulture plays in the Disney show. After a brief film explaining the landscaping challenges presented by Epcot Center, a member of the Disney horticulture team takes you on an enlightening tour around the World Showcase promenade.

As you walk from pavilion to pavilion, you'll learn about the gardening traditions of different countries and how this reflects their culture and history. For instance, to an untrained eye, the landscape surrounding the China and Japan pavilions may not appear to be too different. However, after spending a few moments at each place with a knowledgeable instructor, the gardens suddenly come alive and mirror the intriguing divergence of two civilizations.

Using the landscape to create a certain look or mood is also explored during the seminar. An example of this can be

Learning experiences in "Exploring Nature" teach students that—with mutual respect—man and nature can flourish side by side.

A "Gardens of the World" instructor explains how gardens can mirror the divergence of two cultures.

"Hidden Treasures" shows you where to find a wealth of riches waiting to be discovered in World Showcase.

seen in the palm trees found throughout Epcot Center. In Future World, all of the tall palms are kept neatly trimmed to complement the clean, crisp lines of the futuristic pavilions. In contrast, the same variety of palm is used for the jungle surrounding the Mexico pavilion in World Showcase. But here trimming is kept to a minimum — old branches are allowed to accumulate to create a thick, tropical atmosphere.

One final bonus of enrolling in "Gardens of the World" are the numerous planting and landscaping tricks you'll pick up. You'll even learn about building your own mountain range as you go backstage to see how Disney Imagineers formed the Rocky Mountains at the Canada pavilion.

For those looking for a broader perspective, there's the "Hidden Treasures of World Showcase" seminar, a tour of the historical, artistic, and cultural aspects of World Showcase. There's also enough Disney trivia and behind-the-scenes know-how added in to make you an Epcot expert!

At the United Kingdom pavilion you'll discover how Disney Imagineers use an architectural timeline to convey a country's history. Here the interiors and exteriors on a series of interconnecting shops trace 400 years of architectural style.

Another often overlooked treasure in World Showcase is the gallery and exhibits program. This allows historical artwork and artifacts to be displayed in many of the pavilions. As your instructor takes you from country to country, you'll discover magnificent timepieces from 18th century China, pre-Columbian Mexican art, the work of contemporary Japanese artists, and exquisitely crafted American quilts.

The best portion of "Hidden Treasures" is that which embodies the true spirit of Epcot Center — a mutual exchange of cultures. Many of the cast members in the World Showcase pavilions are actually visiting cultural representatives from their native lands, taking part in the World Showcase Fellowship Program. So don't be surprised if your group stops to take part in a tea ceremony with a Moroccan, or learns origami from a Japanese artist.

Finally, you'll go backstage to visit one of the world's largest working wardrobes. This is where cast members start their day by picking up the authentic costumes seen throughout Epcot Center. Visiting here will not only let you in on a little backstage magic, but also give you the chance to meet some of the people who work behind the scenes.

Professional Programs

Both Walt Disney World Resort in Florida and Disneyland Park in California offer a wide variety of programs specifically created for educators, landscapers, business and management professionals. These multi-day seminars and conferences present a unique opportunity that can't be duplicated elsewhere. During this time participants not only meet with experts from the Disney staff, but also tour extensively and study many backstage locations to see how concepts and techniques taught are put into action.

How to Get More Information

Walt Disney once said, "We have always tried to be guided by the basic idea that, in the discovery of knowledge, there is great entertainment — as conversely, in all good entertainment there is always some grain of wisdom, humanity or enlightenment to be gained." Attending a seminar while visiting Walt Disney World is a perfect way to discover this truth for yourself. Here's how you can get additional information.

Various seminars within the youth and adult programs are held almost every day of the year. To get details on any of these, or to learn how to register, please call Walt Disney World Seminars at (407) 345-5860.

A wide range of professional seminars and conferences are held at various times throughout the year. For additional information, a schedule, or registration forms, please call (407) 363-6620 for Walt Disney World, and (714) 999-4436 for Disneyland.

Photos:
Lee McKee,
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It Was A Very Good Year

Disneyland Winds Up 35th Anniversary Celebration

By Doré Redfern

Dave Foster of New Rochelle, New York, went home in a new car from Disneyland.

Alice in Wonderland presented look-alike Laura Kuhl from Pittsburg, California, with her new car keys.

Mickey's sending this new GEO all the way to Milano, Italy, with lucky winner Edidio Pentiraro.

Just over a year ago we heard that Disneyland's 35th Anniversary celebration would be big—Disneyland Big. And BIG it was—with parades, shows and prizes. As the curtain closes on 1990, let's look back and see just how big it really was…

That's Entertainment!

It was a banner year for Disneyland entertainment. Each day Party Gras snaked through the Park, filling the sky with confetti, streamers, and enormous Disney character balloons towering four stories above Main Street, U.S.A. The infectious sounds of reggae, calypso, mambo and samba permeated the air, prompting performers and guests alike to dance in the street.

This year also saw the debut of two of the most ambitious live stage shows ever performed at Disneyland. "One Man's Dream," a poignant musical tribute to Walt Disney, was followed by Dick Tracy, Breathless Mahoney, Big Boy and a whole cast of thugs and victims in "Diamond Double-Cross," the largest show ever staged in Disney Theme Park history.

The Dream Machine

In a continuous display of swirling lights and lively music, the Dream Machine has presented virtually thousands of Disneyland guests with prizes each day throughout the yearlong celebration. Each guest passing through the Main Entrance has received a special commemorative 35th Anniversary passport, with some guests becoming "instant winners" of commemorative posters, coins, and cloisonne pins. By year's end, more than 35,000 coins, 35,000 posters and 255,000 pins will have been awarded to Park guests.

Thousands of other lucky guests have received passports which allow them a whirl at the Dream Machine and a chance to win more extravagant prizes. By the close of our celebration, the Dream Machine will have presented lucky winners with 23,500 Mickey Mouse watches, 28,600 sets of Disney Classics from Walt Disney Home Video, 45,800 Mickey Mouse plush toys, $1 million in United States Savings Bonds, 730 pairs of Delta Air Lines tickets and 365 1990 GEO Prizm automobiles.

A Mobile Celebration

The Anniversary celebration took to the road during 1990 to help Disney fans across the country share in the Park's birthday. Mickey's Mouseorail, a specially designed, 40-foot limousine created for the anniversary tour made its public debut at the Pasadena Rose Parade on New Year's Day, 1990, and then embarked on a 35-city trek across the U.S.A. to spread the news of the big birthday bash.

A Classic Kickoff

The celebratory year was the perfect opportunity to kick off the first Disneyland Pigskin Classic, college football's newest NCAA-sanctioned preseason game. Sponsored by Disneyland Park, the soon-to-be-annual game featured two of the top-rated college football teams of 1989: the University of Colorado Buffaloes and the University of Tennessee Volunteers.

Kevin Pryor of San Ardo, California, can't wait til he's old enough to get behind the steering wheel.

The contest was held on Sunday, August 26, at Anaheim Stadium in Southern California.

The competition was fierce and the tension mounted as the game progressed, but four quarters and several hours later the game ended—in a tie! Colorado 31; Tennessee 31.

Highlights of the events included the snappy halftime show (produced by the Disneyland Entertainment division) and a special tribute when Jack Lindquist, President of Disneyland, presented Grambling State University Head Coach Eddie Robinson with the first Heritage Award for his lifetime of contributions to college football. The prestigious award will be presented each year at the Disneyland Pigskin Classic.

Disneyland's 35th Anniversary celebration was indeed big. Although our year of celebration draws to a close, it will long be remembered. It was a very good year.

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400266
Kodak Colorwatch system
Jumbo Prints (4x6)
Double Prints (3½x5 or 4x6)
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Name
FILM DROP
MOLLY
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How do you know how your holidays will turn out?

Just look for the Kodak Colorwatch seal. It means a Kodak system checks the developing for great color. And every print is on Kodak paper.

Colorwatch seal, great color. No seal, who knows?

Parade/Kodak Photo Contest

LIVE! at Disneyland –Regis and Kathie Lee!

By Angela Rocco DeCarlo

It is a very hot Southern California day, but several hundred enthusiastic fans of the New York-based show, "Live! with Regis and Kathie Lee," do not notice.

The audience, assembled under a brilliantly blue sky at Disneyland, squeals with delight as talk show hosts Kathie Lee Gifford and Regis Philbin swoop through the throng of frenzied fans who are hoisting babies and banners proclaiming their love for the duo. They want to get as close to the stars as possible, while straight-arming their kids into television camera range. They are having fun and the show hasn't even started yet.

As Kathie and Regis bob along kissing babies, grasping outstretched hands, they head toward the stage set up in the forecourt of Sleeping Beauty Castle. Here they will preside over the broadcasting of their hit hour-long show, which is distributed by Disney's Buena Vista Television.

The successful show — in the past year it has sprinted ahead of such established competitors as "Donahue," "Geraldo," and "Sally Jessy Raphael," in many cities across the country — thrives on the stars' verbal dueling and their propensity for candid comments.

Today's free-wheeling atmosphere is typical of this unique talk show which prefers to "wing it," eschewing scripts and rehearsals in search of spontaneity.

"I never prepare for the show — I never have for any of my shows," says Regis Philbin, who has had a 27-year broadcasting career talking off-the-cuff.

"I started doing this type of show in 1970 with Ruta Lee and I've done it with Sarah Purcell, Mary Hart and Cindy Garvey. I've never had writers. What I do is simply talk about my own observations of the day or what I have seen or where I had been. It becomes a personal thing. I've done that with all of my co-hosts."

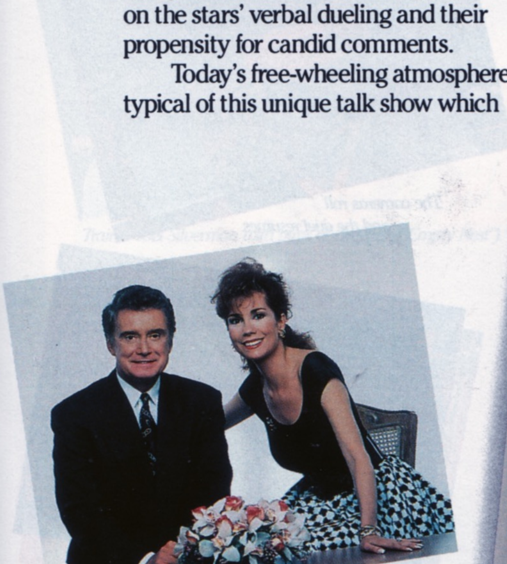
According to *TV Guide* writer Monica Collins, "The first 15 minutes of 'Live! with Regis and Kathie Lee'…are the richest, rawest minutes of live television. During the opening segment, you never know what Regis and Kathie will say to one another. You just know the banter will be juicy and fun and totally spontaneous. These hosts have a sparking chemistry others can only envy…"

"I think people watch the show for that first 15 minutes," says Regis. "That first segment is our time to bat the ball back and forth…this is when we set the tone of the show. These early minutes give the show an attitude and after that everything seems to fall in place.

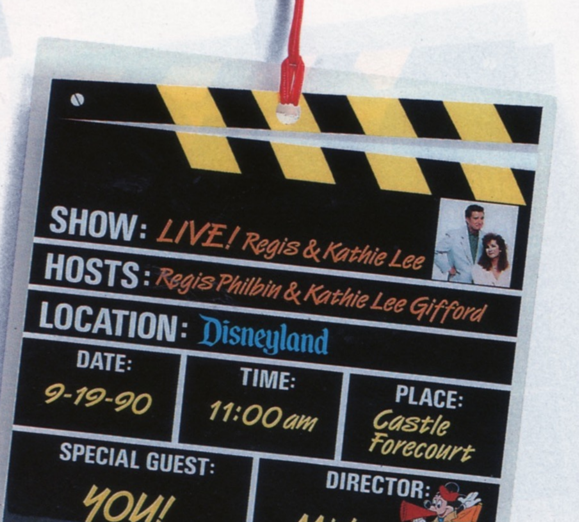
"Kathie is absolutely perfect for that exchange time. She's fearless. She's poised. She's a lot of fun and she's got a great face. It works."

Kathie Lee Gifford came to the show via a career as a singer (you've seen her cruise ship commercials) and a stint as substitute anchor and special correspondent for "Good Morning, America."

"I have a lot of respect for Regis," says Kathie Lee, who joined the local New York morning show in 1985, after Regis had been doing it for more than a year.



The candid co-hosts observe a moment of truce between verbal duels.



A proud mom, baby in tow, greets the Disneyland audience with her tolerant partner-in-prime-time.

"He goes for the moment. He's the greatest partner I could have…witty… intelligent. He has been doing this type of show for years in Los Angeles and elsewhere. I just sort of fit into what Regis was doing. It turned out our personalities blended together. I prefer to work the way Regis likes to work and I think I'm the first woman he's worked with who felt that way."

Actually, the program — which went national in 1988 — is a throwback to the early days of talk shows in that it *is* live. While it doesn't invite disaster, when wrinkles show up they are embraced and made the most of.

"I was a live performer for 15 years before joining Regis," says Kathie, "When you are performing live everything that could go wrong eventually does. You swallow flies; fall off the stage; your music doesn't arrive…everything happens. And so you learn to trust your instincts. You know there is life after disaster. And that experience helps a lot on our show because there's disaster on a daily basis."

The show is broadcast live with no editing. Although disasters are never planned for, Kathie admits that when things do go askew, they might be embarrassed…or they could be secretly pleased.

"I've had my moments," says Kathie.

"We had the girls from the TV show 'It's a Different World' teaching us to jump rope double-Dutch style — basically, we'll try anything once. Well, I went to it, jumped right in and somehow my feet flipped up and I landed on my bottom. I laughed louder than anyone."

Today's broadcast in the Magic Kingdom offers no such episodes. Everyone stays upright. There are no glaring glitches as Don Rickles and Loni Anderson take the stage. Of course, with Rickles it's always hard to tell.

As Regis introduces Rickles by noting he's been on a 10-city tour with Pia Zadora, there's a half-beat of incredulity before Rickles chides Regis for not mentioning the star of the tour — Frank Sinatra.

"That's O.K., Regis, if you don't mind finding yourself on a meat hook in Brooklyn," clowns Rickles.

Unruffled, "Reege" ambles along with no apparent destination in mind. That's what's so hard to "get" about Regis, and probably what the audience finds so appealing.

From all appearances he has every reason to come off as a suave sophisticate. He's good-looking, has exquisite manners, is extremely fit, with a slim graceful body, yet his inherent nature — perhaps it has something to do with the fact that he was born under the sign of Virgo — seems to be one of barely contained exasperation.

Following today's show he is scheduled to do an interview back at his trailer-dressing room where he adopts a let's-get-this-done-in-ten-minutes attitude. Not even cajoling him with the gift of a University of Notre Dame magazine for one of the school's more famous alumni wins him over initially.

And when he's asked, considering the preponderance of baby *schtick* on the show, if he ever feels upstaged, he positively bristles.

"Never. Do I look upstaged? Why on earth would you ask a question like that?

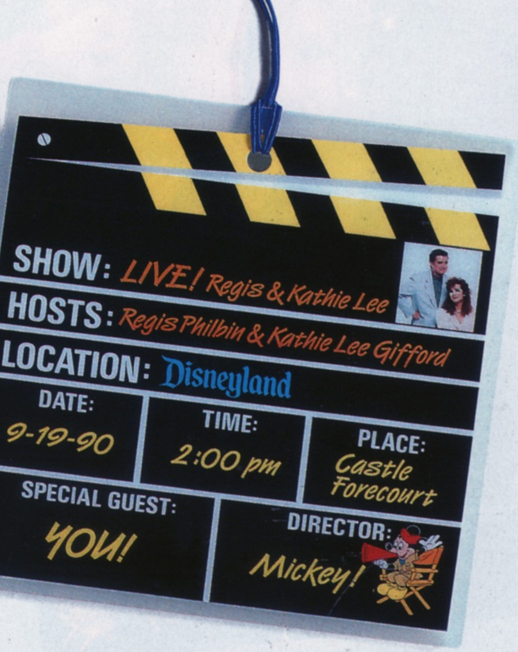
"Of course I don't feel upstaged. We're a team and we try to complement each other."

The question of the baby — as every viewer of the show knows — springs from the arrival last March of Kathie Lee and sportscaster Frank Gifford's adorable baby, Cody. Blessed with both cherubic looks and angelic disposition, Kathie Lee's son — "probably my one and only child," she says — has become the darling of cast, crew and audience.

Back in the "old days," TV talk show hosts were hidden behind potted plants until they were "visited by the stork." No mention was made of the coming "blessed event." Today, pregnancy, birthing, breast feeding and babies are not only mentioned, they are celebrated.

The cameras roll and the duel resumes.

Coming in for a close-up during Disneyland taping.



Donning a golden turban, Dom DeLuise proceeded to entertain the crowd with his unmagic act.

And Kathie Lee's love affair with her son has become daily television fare which the folks from South Bend to Shreveport relish.

After today's show Kathie Lee retires to her trailer-dressing room and while baby Cody naps she nibbles some lunch and talks about her commitment to being a good wife and mother.

"He is such a joy for me. I waited a long time to have a baby. I was 36. There was no question in my mind about leaving him to go to work. I talked to the people responsible and said 'If I can't have him with me…then that means I'm supposed to go on to something else.' They were great about it.

"My husband, Frank, would like it if I stayed home to be a mommy. That's what he'd prefer if he had his druthers. Yet, he's a sweet and good enough person to say, 'This is what you're good at, honey, this makes you happy, so I'm willing to sacrifice having you at home on a daily basis.' He knows I'm raising our son properly. He doesn't worry about me being a good mother. He knows Cody is always within arm's reach." And with that, a smiling Cody awakens from his nap and is immediately in his mother's arms.

With his blond good-looks and cheery disposition, Cody has become nearly a co-host in his frequent show appearances and references.

Is this a problem for anyone? Audience? Co-host?

"It's an interesting point," says Regis. "The show is constructed in such a way that I'm never going to suggest to Kathie that she's talking too much about the baby. This is a phase of her life that is important to her and it becomes important to the show. If I were to say — even once — don't talk about that — or if she were to say that to me — it would never be the same.

"You've got to be able to go with her through whatever she's going through. I've been with her when she was single; through the engagement; the marriage; the pregnancy; the baby. It's part of her life and it's part of our lives."

That sentiment reflects the special partnering that has made the show successful. Regis may seem to be the put-upon man, but it works for the show because it's based on reality.

"I complain," admits Regis. "…it's not a lovey-dovey thing…that would be *boring*. In New York there's a lot to complain about…"

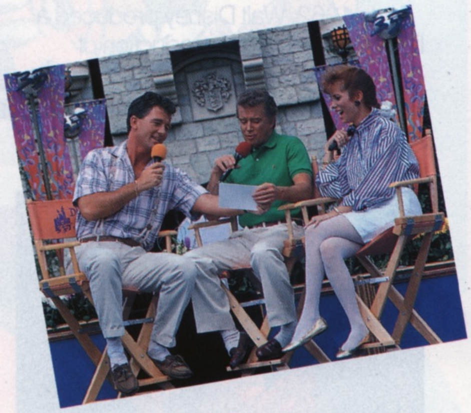
There's a realness to the people and the show that strikes a chord with audiences. Whether it's babies or burdens, it's life…and somehow Regis and Kathie Lee manage to make it all so entertaining.

"I've been following Regis for 12 years, even before he went national, and I've never missed one of his shows," said Janet Kararian, Laguna Hills, California. "And I love Kathie Lee, too. She's the best co-host he's ever had. They complement each other so well; she's warm and down-to-earth, and he's funny and sarcastic. He's our buddy and she's our friend."

"The whole show is fun and uplifting," said Melba Lamphere, Anaheim, California, another member of the Disneyland audience. "It's not like those other talk shows."

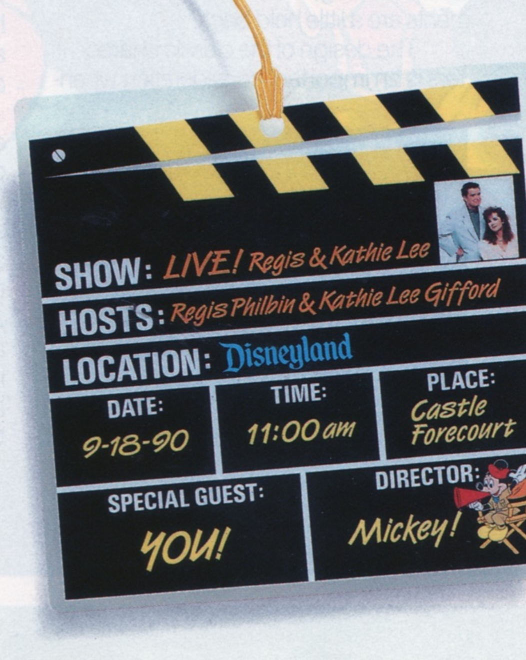
And that's just the way Kathie Lee and Regis are going to keep it.

Photography:
Gary Krueger
and Henry DiRocco


Proud papa Patrick Duffy brought along son Padric.

Trainer Joel Silverman with pups of Dreyfuss ("Empty Nest").

The Disney Afternoon
crew and escort Charlie taught Regis
and Kathie Lee a new dance, "The Tailspin."



Mutual admiration: "She's fearless… poised…a lot of fun."
"He's the greatest…witty…intelligent."

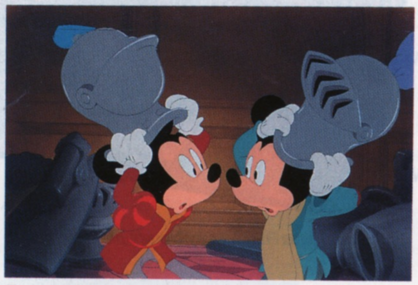
Long Live the Mouse!

Mickey Rules in "The Prince and the Pauper"

By Jim Fanning

Your neighborhood movie house will be a "mouse house" this holiday season when Mickey Mouse appears on the same bill as Bernard and Bianca. "The Prince and the Pauper," Walt Disney Pictures' all-new featurette, marks the first major screen appearance of Mickey since 1983's "Mickey's Christmas Carol." In this colorful cartoon retelling of Mark Twain's classic tale, a royal mix-up sets Merrie Olde England on its medieval ear as Mickey tries to pass himself off as a pampered look-alike prince.

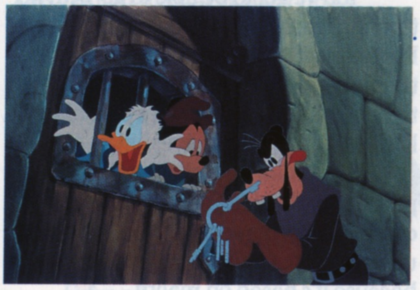
In 1962, Walt Disney produced a live-action television production of "Prince and the Pauper" for his "Wonderful World of Color" series. Now Disney presents an animated version of the famous story, and the spin on the tale this time is the all-star cast of Disney favorites.



Encountering one another unexpectedly in the Castle, the Prince and the pauper are dumbfounded by their resemblance.

"Instead of making up a character or creating a personality, you're going back to a repertory company," explains Disney animator Tom Sito, who helps bring Goofy back in classic style. Along with Mickey and Goofy, Donald Duck, Pluto and the villainous Pete are all present and accounted for; even that favorite supporting player from the early 1930s, Horace Horsecollar, has a significant role as the royal tutor.

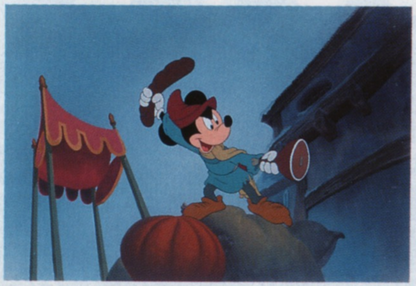
But the big news here is Mickey's first ever double role — he "portrays" both the poor peasant and the proud potentate. This dual role as mouse and monarch represents perhaps the greatest "acting" challenge in Mickey's long career. "The Prince is cocky and self-assured, while Mickey himself is a little more reserved," says Mark Henn, who animated the modest Mouse in both this film and "Mickey's Christmas Carol." "He's very leery and a bit nervous about switching places with the Prince, while the Prince acts like it's going to be a piece of cake."



Disguised as a jailer in an attempt to rescue the Prince and Donald from the dungeon, Mickey's friend Goofy can't find the right key.

Though Mickey and the Prince, *look* alike, it's the way they *move* that delineates their very different personalities. "The Prince's movements are sharper and crisper," explains Henn. "His poses are more of a proud, confident posturing, while Mickey's movements are a little held back."

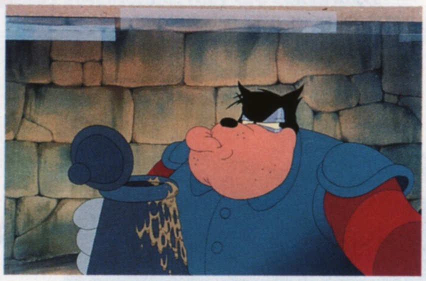
The design of the classic characters is an important consideration whenever they appear in a new film, since there have been varying styles of appearance through the years. Tom Sito notes that "a conscious choice was made early in production that we were going to use the late-1930s design of Mickey, Donald and Goofy. This was a deliberate choice since we wanted to use that rounder, warmer look.



Sensitive to the plight of his subjects, the Prince (in pauper garb) initiates a unique "food distribution program."

"It's both fun and challenging to animate these characters," continues Sito, "because everyone thinks they know just how they should act — and you're worried people will say, 'What did you do? That's not how Goofy acts.'"

"The challenge is to not get Mickey so watered down because he's so famous," observes Mark Henn. "People get very intimidated when working with him, but you need to say this guy is still a very vital, effervescent character with a lot of life in him."



Captain of the Guards Pete prefers the more easily influenced pauper as his liege.

Henn, Sito and their artistic associates bring a freshness to the traditional characters and designs. "This film is very active," says Sito, "there's lots of slapstick action and song. These characters are little bits of us, they do the things we want to do."

"I identify with Mickey's personality a lot," adds Henn. "It's fun to kind of slip into Mickey's shoes and act through him. He's fun to work with and fun to draw."

Having discovered that true peace only comes with accepting yourself as you are and making the most of your life, the Prince and pauper Mickey share Christmas with their friends (even the villainous Pete is invited!).

© The Walt Disney Company

Illustration by Matt Mew

LIMITED SUPPLY

Spend The Year With A Bunch Of Characters!

July
1991
Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday
Sewernose was certain he was about to enjoy a tasty tidbit, but fellow Rescue Rangers manage to haul always-in-a-jam Dale to safety just in the nick of time.

©Disney

Exclusive Opportunity for *DISNEY NEWS* readers

With our winter 1990 issue, *DISNEY NEWS* will celebrate its 25th Anniversary! To commemorate the occasion, we've rounded up the best of our "Suitable for Framing" art to create a spectacular calendar for 1991.

Because *DISNEY NEWS* owes its success to its readers, we are pleased to offer *you* the first opportunity to order this limited edition, collector quality piece at the low price of just $8.95 each.

Besides the Rescue Rangers (pictured), this beautiful calendar—measuring a full 11″x11″—will bring you colorful reproductions of such favorites as Mickey's and Donald's milestone birthdays, Snow White's 60th Anniversary, Bambi's Easter, The Little Mermaid's Underwater Jam Session and more.

Quantities are limited, so orders will be filled on a first-come, first-served basis. Order now to reserve your "Suitable for Framing" calendar and join us in celebrating 25 years of *DISNEY NEWS*.

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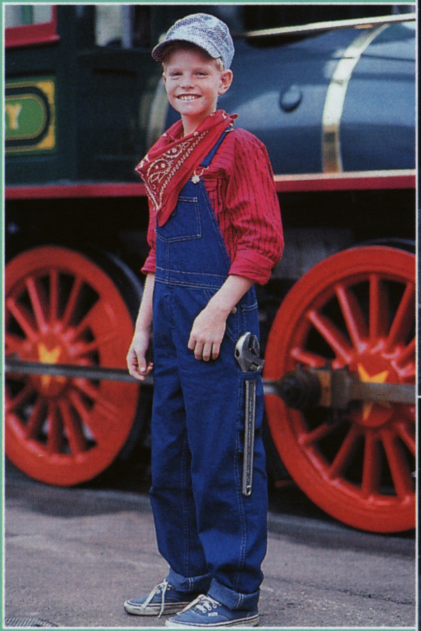
Deliveries to begin 9/15/90. Please allow six weeks for delivery.

ON:TIME DISNEY'S RAILROADS

6:00 AM ROUNDHOUSE



Junior engineer Wyn arrives at the Roundhouse.

6:30

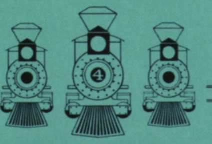
7:15

Staying on schedule throughout the holiday season is always a challenge. When *DISNEY NEWS* decided to find out how the Disney Railroads handle the pressures during these busy times, we found out that it's true — the railroad *is* a very dependable way to "set your watch!"

THE DISNEY RAILROADS

The Walt Disney World Railroad has four original Baldwin locomotives which Disney railroad scouts purchased from the United Railroad of Yucatan. They once steamed through the Mexican jungle carrying jute, sugar, hemp and passengers.

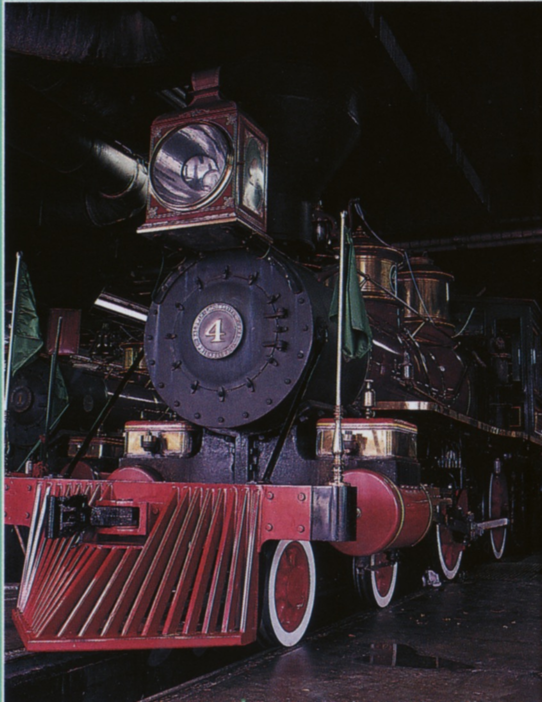
The Walt Disney World Railroad runs on 1.46 miles of track.



LOCOMOTIVES WALT DISNEY WORLD'S R.R.

#1	***Walter E. Disney*** *Built May 1925*	*#3*	***Roger E. Broggie*** *Built May 1925*
#2	***Lilly Belle*** *Built September 1928*	*#4*	***Roy O. Disney*** *Built February 1916*

Walt's life-long love of trains initially resulted in a scale model train—"Carolwood Pacific Railroad"—that wound through the backyard of his home in Holmby Hills, California.

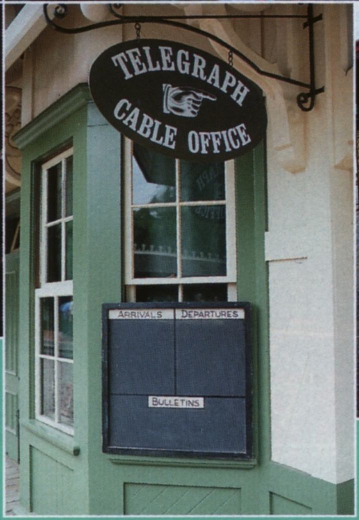


8:00

8:45

9:00 AM
MAIN STREET STATION ON:TIME

DISNEYLAND
2

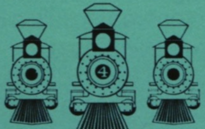


DISNEYLAND RAILROAD
HOLIDAY

8:20

The secret to being on time can be found on the old-fashioned railroad schedule board. Notice that the board gives equal space and importance to arrival times and departure times. It is just as important to depart on time as it is to arrive on time—in fact, one depends on the other!

Produced and Photographed by Dawn and Max Navarro



LOCOMOTIVES DISNEYLAND'S RAILROAD

#1 C.K. Holliday
Built 1954

#2 E.P. Ripley
Built 1954

#3 Fred Gurley
Built August 1895

#4 Ernest S. Marsh
Built April 1925

The Presidential Car of the Disneyland Railroad is called the "Lilly Belle." Its interior is lavishly furnished, and features personal photos of Walt Disney and his family.

The Disneyland Railroad was originally called the Santa Fe and Disneyland Passenger Train.

The "E.P. Ripley" is a perfect re-creation of an 1890 locomotive. It was the first train to whistle into Disneyland's Main Street Station.

The "Fred Gurley" was dedicated to the Disneyland Railroad in 1958. It is an original 1895 Baldwin locomotive that was discovered by Disney on a Louisiana sugar plantation.

The "Ernest S. Marsh" is a 1925 Baldwin locomotive that worked a rock and sand quarry in New Jersey before coming to Disneyland.

The Grand Canyon Diorama is the longest diorama in the world.

DISNEY'S R.R. & MONOGRAMS & SIGNS

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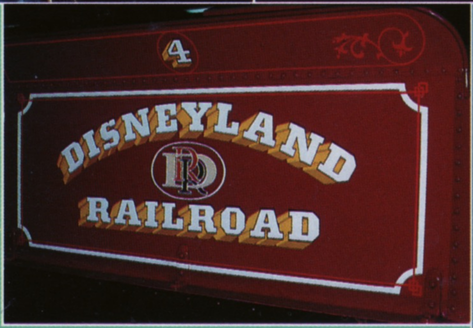
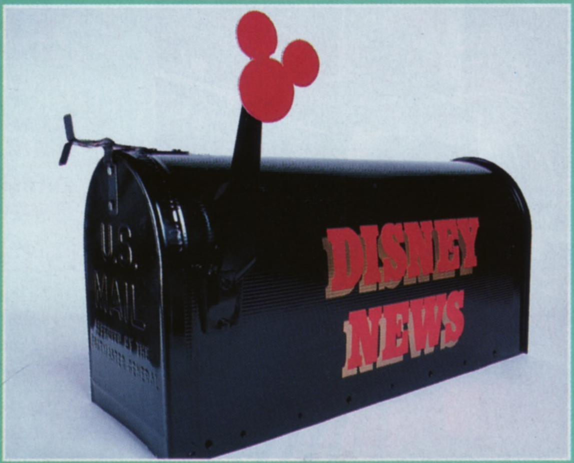


WALT DISNEY
WDW
WORLD R.R.

WD Walt Disney had a lifelong passion for railroads. It was this passion that led to the creation of the Disneyland and Walt Disney World Railroads. Today, Walt's trains are kept running by a group of Disney-employed train enthusiasts and experts.

The gleaming trains keep the traditions of craftsmanship and nostalgia "steaming" through the Parks each and every day. Railroad signs, train numbers, decorative embellishments, traditional colors and shining brass decorations are all freshly maintained so that the lumbering locomotives have become a creative inspiration to be admired and appreciated.

As a project for the holidays, we suggest looking again at the trains for ideas on adding craftsmanship quality to your projects. We painted a mailbox for a gift, using bold "Playbill" letters commonly used on trains. We simply cut a paper stencil, then used spray enamel paints—a quick and easy decorating trick. Let us know how the Disney trains inspire *your* creativity.



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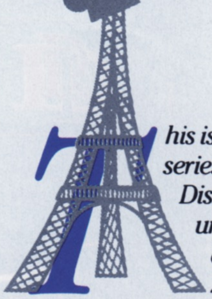
Faites Vos Réservations!*

Where to Stay at Euro Disney Resort

By Anne Okey



This is the third in a series of articles on Euro Disney Resort, currently under construction approximately 20 miles east of Paris, France, in the new town of Marne-la-Vallee. Previous articles concerned the evolution of the project through contract signing, and the development of the Theme Park.—Ed.

Visitors to a Disney Theme Park expect to find themselves immersed in lavishly themed "lands" where they become part of the story being woven around them. Visitors who decide to spend the night—or more—at Euro Disney Resort will find that their themed experience doesn't end when they leave the Park.

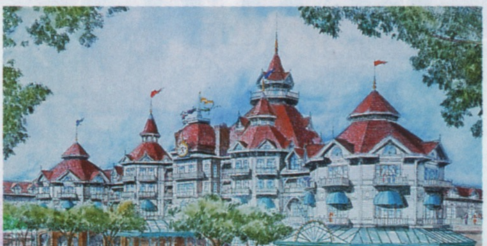
Overnight accommodations available on opening day will include six elaborately themed hotels and a campground, for a total of 5,200 rooms, 180 campsites and 400 bungalows (trailers).

Vice President of Resort Operations for Euro Disney, Daniel Coccoli, who joined the project in June 1989, is very excited about being on the Resort team and the challenges they face. He is particularly enthusiastic about the opportunity—through a highly motivated, energetic staff, working in uniquely themed hotels—to establish a new standard in the hospitality industry in Europe, an environment that has conducted business in a traditional manner for centuries.

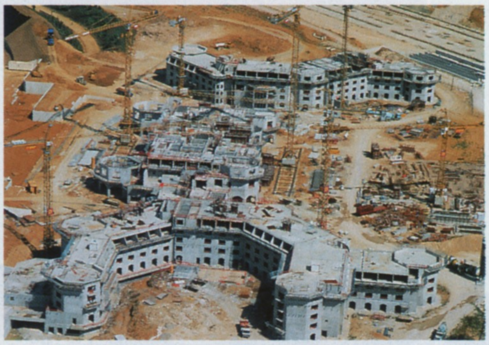
"Only Disney can pull this off!" exclaims Coccoli, who has over 18 years experience with a successful French hotel company, managing their chains in France, Brazil (where he opened 18 hotels) and, most recently, Manhattan, New York.

"Then, Disney called," he says. "It was difficult to leave my company after all those years. I had a big decision to make. But Disney is a very, very special company with such a great image that I decided to go for this new challenge."

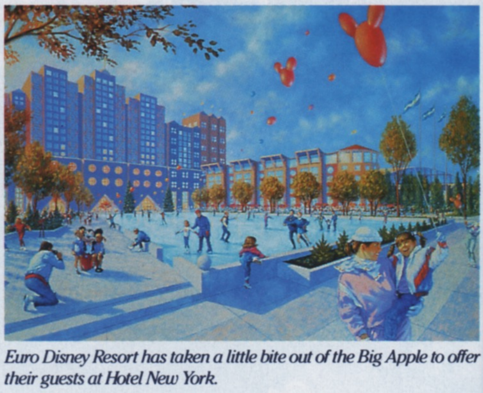
In Coccoli's view, the entire Resort team is becoming stronger with the challenges of the project, learning how to work together, even with different back-



The Euro Disneyland Hotel also serves as the Main Entrance for the Theme Park.



Each building site changes daily. This was the progress of the Euro Disneyland Hotel as of early October 1990.



Euro Disney Resort has taken a little bite out of the Big Apple to offer their guests at Hotel New York.

**Make Your Reservations!*

grounds, to meet the same objective: to open a unique resort by spring '92.

"It goes fast," Coccoli admits, "but it is fascinating work. The building is progressing quickly—over 1500 rooms are covered already (early October 1990)."

With the exception of The Euro Disneyland Hotel and the campground, the hotel sites are clustered around a 1200-foot long, man-made lake with boat landings at each hotel and a marina at the entertainment center. Steadily, the hotels of Euro Disney, each saluting a different American lifestyle and time period, are taking shape in the green fields of Marne-la-Vallee.

The Euro Disneyland Hotel

The sparkling centerpiece of the Euro Disney Resort hotels is The Euro Disneyland Hotel. In addition to magnificent turn-of-the-century-America Victorian architecture, this luxury class hotel has the distinction of being the only place *in the world* where guests may choose rooms that actually overlook the Theme Park.

"This is the first time a hotel has been situated at the entrance to a Disney Theme Park," Coccoli says. "The ground floor, underneath the hotel, will be used as the entrance to Euro Disneyland Park. This is where the turnstiles will be located."

The hotel includes 500 beautifully appointed rooms with 21 suites offering spectacular views of the Park, 50 rooms on special concierge floors, and rooms large enough to accommodate a family of four.

For dining and entertainment there is the Americana Restaurant, fine dining with an American seasonal menu; Cafe Fantasia, inspired by the masterpiece animated classic; and Magic Lounge for cocktails.

An indoor pool and health club will also be available to hotel guests.

Hotel New York

How do you capture the theme of New York? This ambitious, luxury class hotel/convention center goes even farther, targeting several different parts of the famous city during one of its most infamous periods—the 1930s.

"One part is like Rockefeller Center," says Coccoli. "It has a nine-story tower with an ice skating rink. That will be a great attraction in the wintertime. The guests can come here and ice skate." With typical Disney magic, once the weather warms up, the frozen pond becomes a fountain.

The hotel's 577 rooms are housed in a series of towers styled to suggest the row houses of Gramercy Park and the brownstones found throughout the Big Apple.

In addition to the indoor/outdoor heated pool and the health club, Hotel New York also offers lighted tennis courts.

Carnegie Diner…Liberty Lounge…5th Avenue Lounge…the theme goes on. The Manhattan Stars Restaurant is reminiscent of the Cotton Club, complete with big band music and a large dance floor.

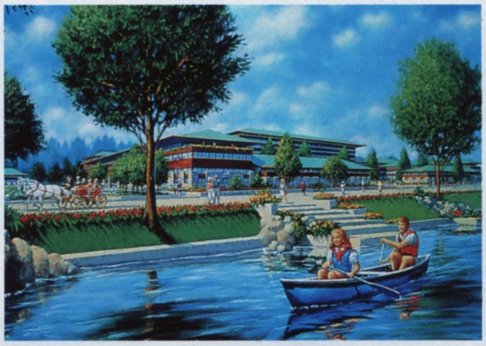
With 25,000 square feet of convention space located in a separate-but-connected, similarly themed building, adjustable seating capacities, and state-of-the-art equipment, Hotel New York is designed to encourage Euro Disney Resort as a convention destination.

Sequoia Lodge

For guests longing for the great outdoors, with the comfort of a first-class hotel, Sequoia Lodge provides the best of both worlds. As its name suggests, this 1,000-room hotel takes its theming from the rustic lodges found in the National Parks of America's most beautiful wilderness areas.

The Lodge is divided into one central building and five smaller lodges located amid pine-laden woods and the inlet rivers of a shimmering lake. Within a sixth lodge guests find an indoor pool with outdoor landscaping, designed for year-round use.

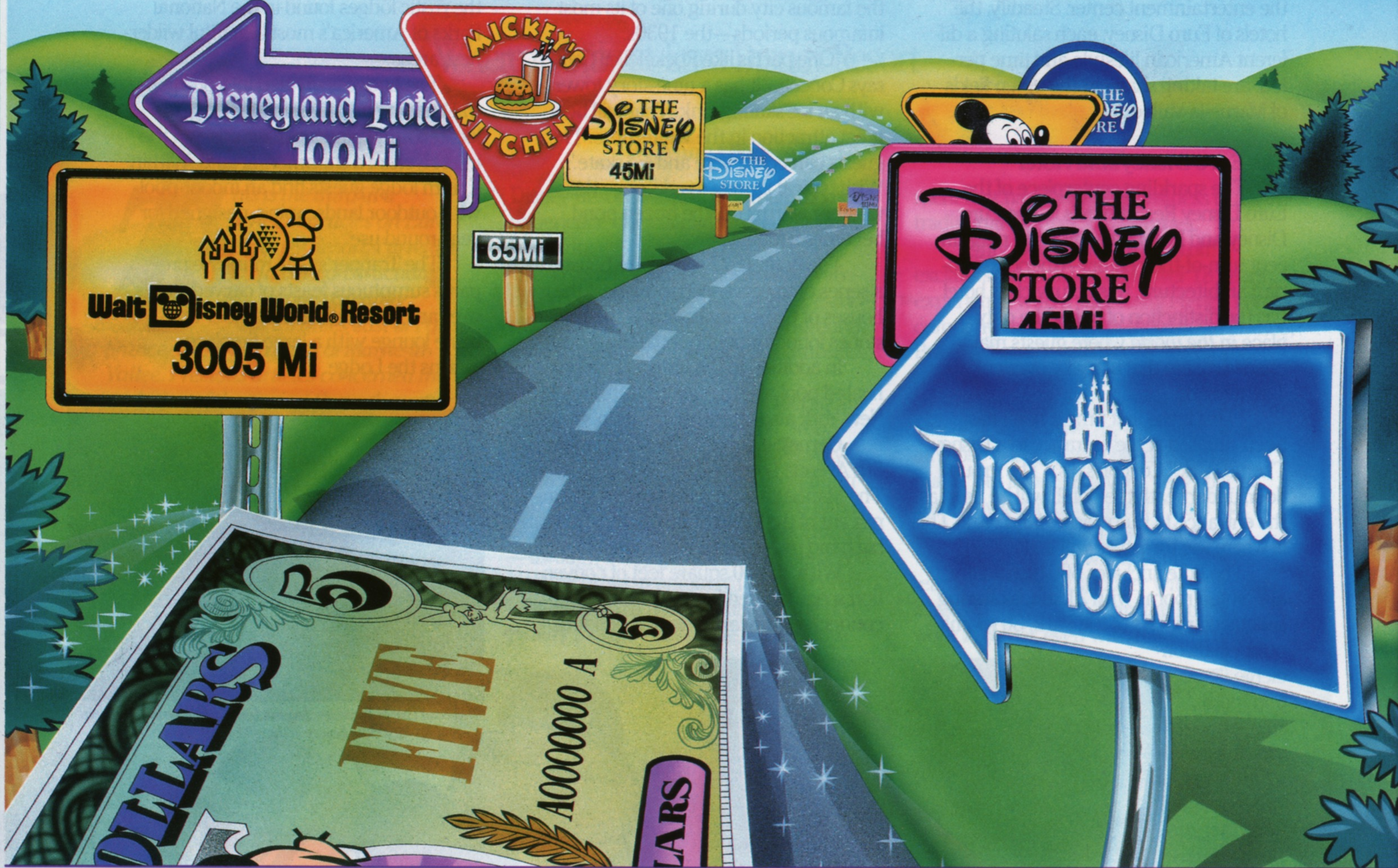
The Trapper's Grill rotisserie prepares sumptuous feasts of carved meats over an open grill, and a timber-and-stone lounge with a large fireplace warms the Lodge.


If you can't get to Yosemite, Sequoia Lodge might be the next best thing—first class beauty in the wilderness.

A model of the Resort area shows the hotels located on the manmade lake.

This model of the Hotel New York details the famous skyline and the adjoining convention complex (right).

See How Far Our Dollars Can Go!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DNW

Newport Bay Club

Fans of the Pacific Coast, don't get your hopes up. This Newport Bay Club is strictly upper-crust New England seaside resort—as in Newport, Rhode Island. No sandy sidewalks for this first class hotel. Instead, it's manicured lawns and a 70-meter-long front porch equipped with the requisite rocking chairs from which to observe the passing parade.

Guests will be able to choose from 1,100 rooms set along a boardwalk, with 14 suites overlooking the lake, the glassed-in pool pavilion, or the outdoor pool area.

Restaurants set sail with the nautical theme, catering to the seafood lover. America's Cup is a specialty seafood brasserie and oyster bar; Portobello features Mediterranean cuisine; and the Sea Point Bar offers a panoramic view of the lake.

Hotel Cheyenne

Other cultures are fascinated with the notion of the days of America's wild and wooly West, and none more so than the Europeans. That's why the moderate class Hotel Cheyenne is sure to be a favorite. Fashioned after a frontier town in the days of Wyatt Earp, Hotel Cheyenne features 14 two-story buildings lining the main thoroughfare behind painted facades set off by covered porches. You could find the entrance to your room through the general store, the saloon, or even the Sheriff's office.

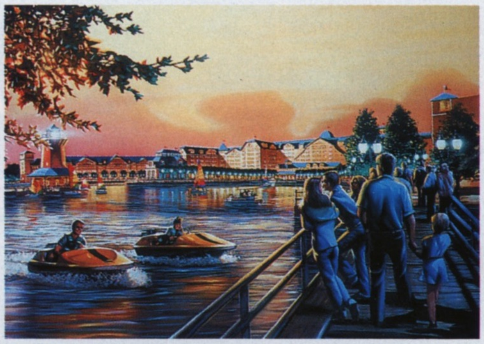
To enhance the feeling of the wild West, the buildings containing the hotel's 1,000 rooms are arranged around a series of themed courtyards—a log fort, a corral, and covered wagons. Among the western-themed restaurants is the Kansas City Market with an open barbecue grill, smoked foods, salad and dessert stations. And, in addition to Disney character merchandise, shoppers will find authentic items from the American West.

Hotel Santa Fe

A recent variation on the western theme has also found its way to Europe. This is the draw of the desert found in the American Southwest. The moderate class Hotel Santa Fe pays tribute to the flora, colors and architecture of the desert scene.

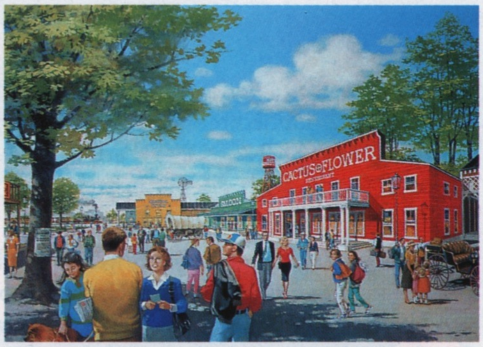
The pueblo-style village of the Santa Fe consists of an entry area and four distinct complexes comprised of a total of 45 buildings with 1,000 guest rooms. The complexes and buildings are linked by a series of themed trails bordered by cactus and desert flowers, and strewn with props that recall the beauty and mystery of the southwestern desert country.

The Mission Valley Cafe, the hotel's main dining area, is a New Mexico marketplace featuring the cuisine of the American Southwest; the Frontier Lounge is a typical pueblo saloon. Again, you will find merchandise that ties into the theme of the hotel. For the Santa Fe, it will be genuine pieces from the southwestern United States.

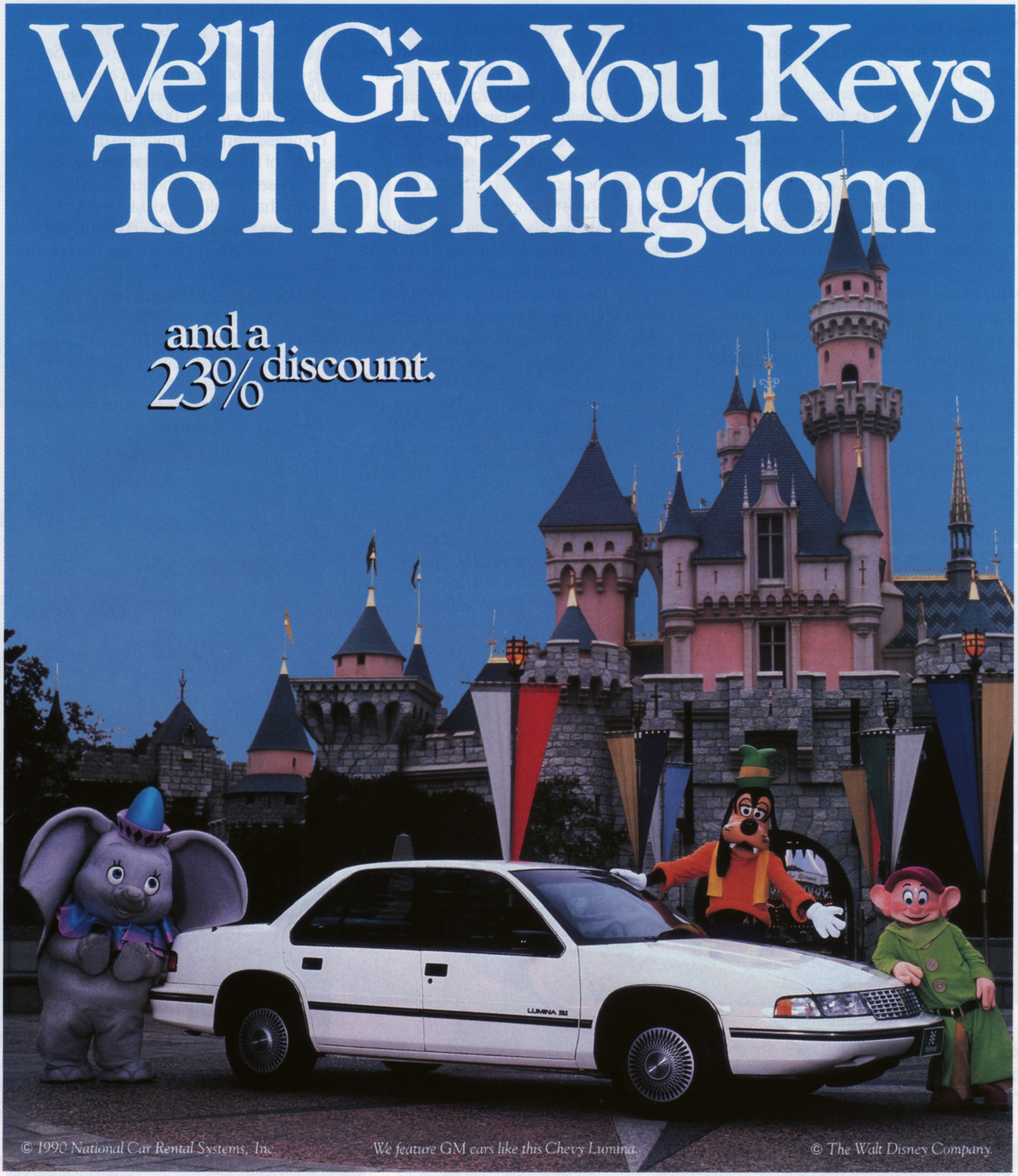


Stroll along the boardwalk or rock the day away on the porch at this Atlantic seaside resort, Newport Bay Club.

A model of Newport Bay Club includes a view of the lake which will allow watercraft, but no in-water sports.



Cleverly disguised as a small western town, Hotel Cheyenne hides its 1,000 guest rooms behind the painted facades.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Davy Crockett Campground

No one is more fond of roughing it than the Europeans. Hiking, biking, and camping out are perfectly acceptable means of traveling. For these hardy souls, the Davy Crockett Campground will be a welcome haven at the Euro Disney Resort.

Set amid a beautiful wilderness area, the Campground provides the serenity of nature after a day at the Park. Campers will have a choice between pitching their tent or parking their RV at one of the 180 campsites, or taking advantage of one of the 400 on-site trailers. For homemade meals, folks can replenish their provisions at the general store in the camp's town, designed to look like a western fort complete with log-cabin-style out-buildings from America's pioneer days.

To keep up with the campers' active lifestyle, the camp offers tennis courts, an indoor pool with waterslide, playgrounds, a bike rental barn, a petting farm with pony rides, nature trails, bike and jogging paths, sports fields, private barbecue area, and a nightly campfire show.

Activities and Entertainment

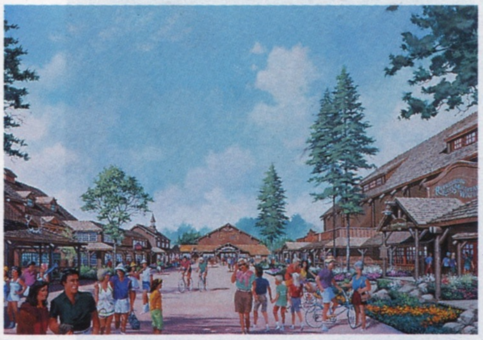
Regardless of which hotel guests may choose, there will be plenty of additional activities to keep them entertained at the Euro Disney Resort.

"On opening day we will have an 18-hole golf course," says Coccoli, "which we expect to extend quickly to 27 holes. This is located between the campground and the hotel district."

But the project that has the Euro Disney Resort team most excited is an all-new concept in entertainment.

"Between The Euro Disneyland Hotel and the Lake," explains Coccoli, "we have a very big space—180,000 square feet—for an entertainment center.

"This will be similar to a combination of the Marketplace and Pleasure Island at Walt Disney World."



Protected by the fort in their camps among the pines, residents of Davy Crockett Campground relive America's pioneer days.

Among the activities being planned for the center (tentatively called Port Disney) is a marina, six restaurants, six shops, a 1,000-seat arena for the staging of a Wild West Show, a disco, a Never Land Club for children, night clubs and a deli.

Transportation

Expanding on experience at both Walt Disney World and Tokyo Disneyland, the accommodations, activities, and Theme Park at Euro Disney Resort will be connected by a transportation system of trams and buses. In addition, the Resort itself will be highly accessible from all parts of France and Europe.

"Something that is very unusual for Disney," says Daniel Coccoli, "is that in the center of the Euro Disney property we have a public train station, bus terminal and subway.

"Because of the RER (Paris' regional railroad network), Paris is just 35 minutes from our front gate; because of the TGV (high speed train), London will be just a three-hour train ride once the (England/France) tunnel is completed."

Besides London, the TGV will also link Brussels, Amsterdam, Geneva, and all major French cities.

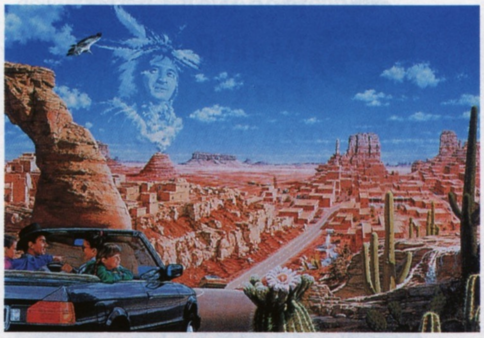
Staffing the Resort

The next big challenge facing the Resort management team is filling the many positions required in each hotel to serve the guests expected on opening day.

"The challenge now is to find the right people to be with us on opening day and beyond," says Coccoli. "We need hundreds of people to staff the hotels and entertainment center. We need to find smiling people, friendly people."

During the coming year, progress in all areas of Euro Disneyland will accelerate —building, hiring, and training. By spring 1992 the entire Euro Disney team will be ready. You might want to begin planning your trip now. In fact, if you really want to get ahead of the game, inquiries regarding any of the Euro Disney hotels may now be directed to: Euro Disney Reservations, P.O. Box 105, 94350 Villiers-Sur-Marne, FRANCE.

Today, plowed land and skeletal structures; tomorrow a pueblo-style village sleeping in a painted desert.



This evocative rendering of Hotel Santa Fe illustrates the fascination and mystery conjured up by the desert.

Feasting Amid Medieval Magic

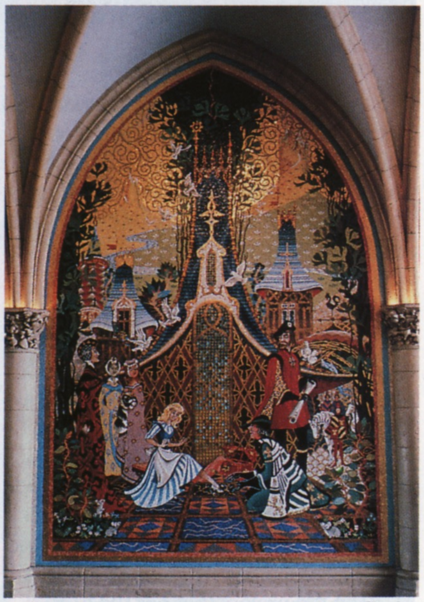
King Stefan's Banquet Hall

By Scott Richter

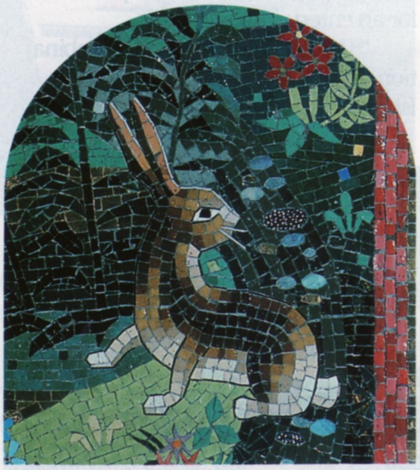
Since Walt Disney World Resort in Florida opened in 1971, more than 300 million guests have passed through the Magic Kingdom's gates. Few first-time visitors, however, discover the "crown jewel" of the Kingdom — King Stefan's Banquet Hall in Cinderella Castle. Nestled in the parapet level of the castle, this royal dining room is replete with medieval splendor.

King Stefan's was the brainchild of late Disney Imagineer, Dick Irvine. John Hench, Vice President of Walt Disney Imagineering (WDI), explains that "when we were designing the Magic Kingdom for Walt Disney World, it was decided that Cinderella Castle would be more than twice the size of Sleeping Beauty Castle at Disneyland. Although Walt loved Sleeping Beauty Castle, in retrospect he thought that it should have been bigger. So when we decided to build the larger castle, we needed something to fill in the center space. There had been many inquiries over the years from guests who wanted to tour a Disney castle, so Dick thought a restaurant would be ideal."

As a result, Cinderella Castle, complete with golden spires, soars majesti-


Inside the Castle archway a glittering mosaic depicts Charles Perrault's cinder girl and her date with destiny.

The larger Cinderella Castle in the Magic Kingdom at Walt Disney World provided the space Imagineers needed to dream up a restaurant with medieval magic.


The detailed mosaics were designed by Dorothea Redmond, crafted of Italian glass by Hanns-Joachim Scharff.

cally more than 280 feet into the Central Florida sky. This architectural masterpiece, which took four years to research, design and build, is as solid as it looks, too. From its monumental base, which is reminiscent of 13th century medieval fortresses, to the uppermost spires, which harken images of Renaissance palaces, the Castle is fortified with 276 tons of steel and concrete.

Guests walking from Main Street, U.S.A., on to the Castle drawbridge enter a veritable time warp. Beneath the Castle's archway are five glittering, elaborately decorated panels depicting Charles Perrault's classic rags-to-riches story of the beautiful cinder girl and her date with destiny. The murals were designed by Disney artist Dorothea Redmond, and were crafted by world-famous mosaicist Hanns-Joachim Scharff who used thousands of pieces of Italian glass — some of which were fused with silver and 14-carat gold.

Most first-time visitors, in their zest to experience Magic Kingdom attractions, continue their stroll through the archway and venture into Fantasyland. Virtually every veteran World visitor, however, will take a minor detour into King Stefan's Banquet Hall, located under the Castle archway just before the gateway to Fantasyland. As visitors enter the waiting hall they may be greeted by Cinderella herself — to the delight of young and old alike. Arrayed just inside the doors to the hall are many different coats-of-arms. Each belongs to someone who, in some way, assisted Walt in making Walt Disney World a reality. The one belonging to the Disney family is situated high on the north wall of the room. For the curious, a book is kept available with complete details about the coats-of-arms, and to which family each belongs.

To reach the elegant restaurant, guests either climb the circular staircase or ride up in an ornate, semi-circular wooden elevator. Interestingly enough, the presence of this twentieth-century means of vertical transportation does not detract from the fifteenth-century atmosphere that it inhabits.

The Banquet Hall itself is also circular, with meticulously carved columns and stained glass windows (adorned with family crests) punctuating its circumference. Servers are dressed in appropriate medieval garb, and the music of the lute and harpsichord permeates the Hall.

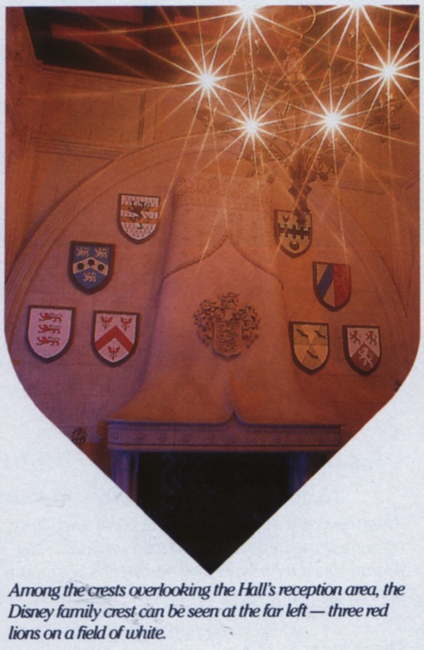
The view from King Stefan's lofty vantage takes on even more enchantment as day turns to night. After dark, when the Magic Kingdom takes on its own special charm, King Stefan's diners have a bird's-eye view of Fantasyland in all its sparkling splendor. As the lights dim in the Banquet Hall, the suit of armor which seems to guard the entrance to the restaurant looks as if it could come to life at any moment. And the elaborate, cut-glass chandelier hanging in the center of the room illuminates the hand-stitched battle flags hanging just below the vaulted gothic ceiling.

Because King Stefan's Banquet Hall is one of Walt Disney World's most popular dining destinations, Magic Kingdom visitors are advised to make their lunch or dinner reservations at the restaurant as soon as the Park opens.

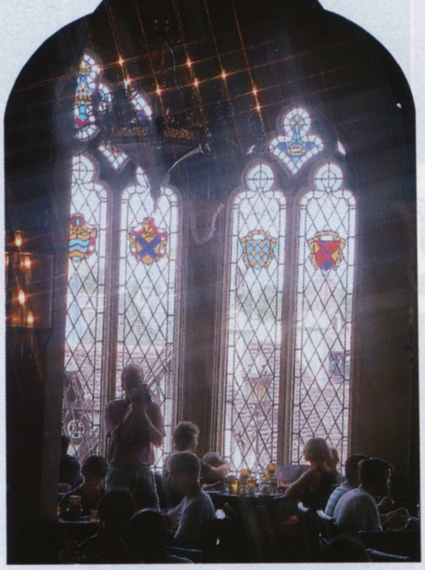
In addition to the many delectable dishes offered at King Stefan's, its nearly twenty-year reign as the Magic Kingdom's most fantasy-filled dining experience can perhaps be attributed to the timeless appeal of fantasy itself. Walt Disney felt that "fantasy, if it's really convincing, can't become dated for the simple reason that it represents a flight beyond the reach of time." If Walt's personal philosophy is any indication, King Stefan's Banquet Hall, with its romanticized vision of the medieval era, will be delighting diners in the 21st century and beyond.

King Stefan's
BANQUET
HALL

King Stefan's enjoys a nearly 20-year reign as the Magic Kingdom's most fantasy-filled dining experience.



Among the crests overlooking the Hall's reception area, the Disney family crest can be seen at the far left — three red lions on a field of white.

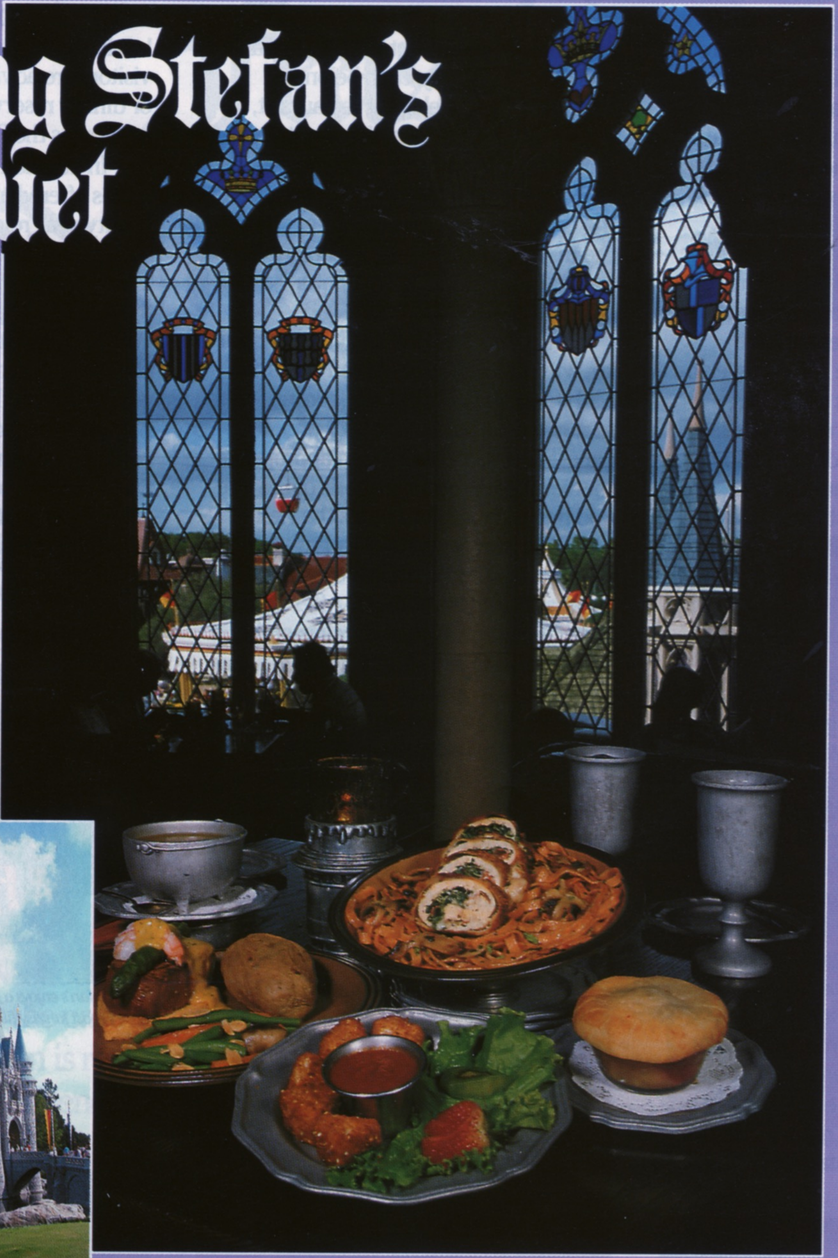


Dining amid medieval magic

A shining suit of medieval armor serves as stalwart sentry at King Stefan's Banquet Hall.

Photos:
Gene Duncan
(Walt Disney World Photography)

King Stefan's Banquet Hall



Produced and Photographed
by Dawn and Max Navarro

Once upon a time in Fantasyland at Walt Disney World, a fair maiden decided to give a holiday feast. Anxious that her first culinary venture be a success, the young hostess "borrowed" a few secret recipes from the cookbook of King Stefan's Castle chef. So taken with the Fried Brie Cheese appetizer were the handsome knights at her table that they all fell instantly in love with her. Quite a problem if you are looking for just one true suitor!

But, as long as the brie is out of the bag, we thought we might as well print the recipe in *DISNEY NEWS*. Perhaps you can cook up some holiday magic for yourself!

FRIED BRIE CHEESE

9 oz.	*Brie cheese (2 packages)*
1 tbsp.	*all-purpose flour*
1 medium egg	*well-beaten*
1/2 cup	*regular bread crumbs*
Dash	*cayenne pepper*
3 cups	*oil for deep-frying*
1/2 cup	*tomato sauce*

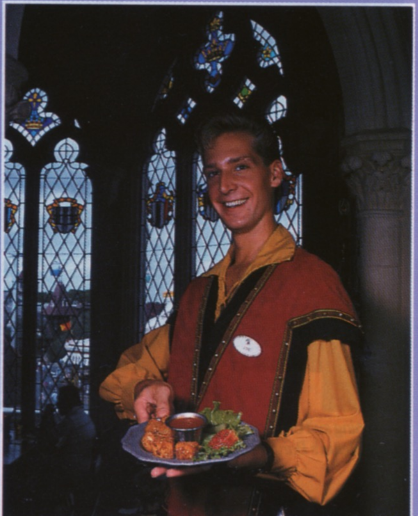
(Have fun with the tomato sauce. For a spicy taste, try something peppery; or go with an Italian seasoning sauce with basil and herbs.) Small amount of fruit, such as grapes, strawberries or melon.

Directions:

Cut cheese in eight, even-sized wedges. Sprinkle with cayenne pepper very lightly. Dust with flour, dip in beaten egg and coat well. Let drain, then roll in bread crumbs, making sure all surfaces are totally covered.

Shake off excess bread crumbs and add to pre-heated oil (325 degrees). Make sure oil is deep enough to cover cheese, otherwise the cheese will not cook evenly.

When golden brown (approximately one to two minutes), take out and place on a paper towel to drain. Arrange fried cheese pieces on a plate and garnish with fruits. Dip cheese in favorite tomato sauce. *Serves 6 to 8 guests.*



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Parents, We Shrunk Your Kids

By David Fisher

In the hit movie "Honey, I Shrunk the Kids," four kids are accidentally shrunk to ant-sized proportions, swept up with attic debris and taken out with the garbage. Then they must trek their way across the backyard to safety. Along the way they do battle with menacing insects that now tower over them; drops of water that become torrential floods; and their own father who, when he's not unwittingly trying to whack them with a broom, comes within millimeters of consuming one of them with his morning Cheerios.

The new *Honey, I Shrunk the Kids Movie Set Adventure* at the Disney-MGM Studios Theme Park at Walt Disney World Resort in Florida doesn't quite match the movie for thrills and chills (parents can rest easy there), but it does offer an amazingly authentic re-creation of the film set that doubles as a children's play area.

"Everything is based on the movie," says Michael McGiveney, Walt Disney Imagineering Show Producer for the project. "It's as if you were in the grass. Everything is overscaled. The grass is 30 feet tall, there's a 16-foot-tall building block and a garden hose that's 52 feet long. The illusion here is that you are the size of an ant and that you are actually in the movie set.

"The reason for the area is to split the lag time between the tram tour and the walk-through tour," McGiveney says of the *Movie Set Adventure*, which is located near New York Street on the Studio backlot. "It's so kids can have fun, explore and blow off a little steam."

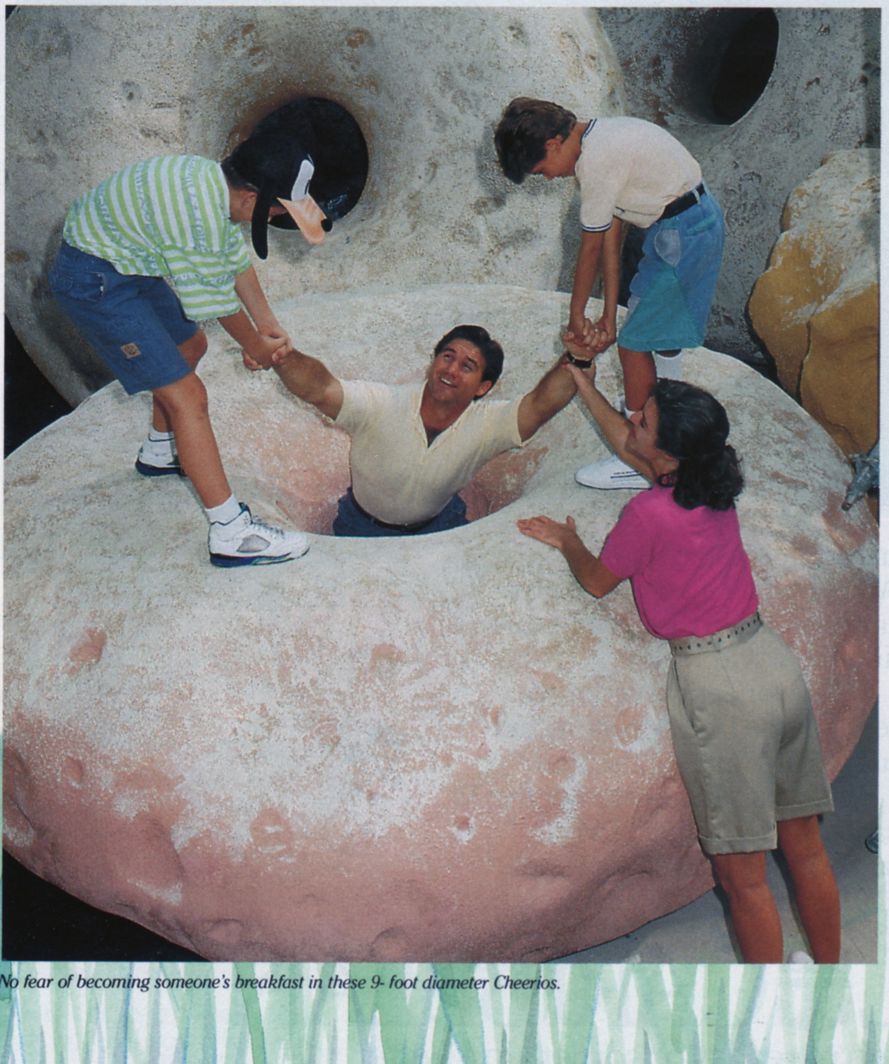
There are eight major areas in the *Movie Set Adventure*, all based on scenes from the film.

Just inside the entrance is the Junior Adventurers area which boasts a number of downsized activities for children ages two to five, including a maze formed by a series of roots, a leaf waterfall that features a sheet of water children can put their hands in, a spider web climber and a "Stepping Tones" area in which children can create various musical and environmental sounds by climbing up steps created by a dell of fern sprouts.

The Building Block area sports two giant-sized building blocks dominated by a huge garden hose that actually leaks water.

"The area where the hose leaks spits out water that hits the deck and that in turn creates a splash," says McGiveney. "You can either walk through it if you want to get wet and cool down, or you can bypass it along the side."

An area that's sure to be popular is the Mushroom Climber with a series of



No fear of becoming someone's breakfast in these 9- foot diameter Cheerios.

Don't try taking a bite out of this giant cream cookie!

tunnels on three levels, interconnected with a spiral staircase. There are also stairways on the exterior of the mushroom and windows that provide a bee's-eye view of the entire *Movie Set Adventure*.

A picture spot — literally — is the Kodak Gold 100 Film Can, an exact replica of — surprise! — a Kodak Gold 100 film can. Only, this one is 15 feet long, nine feet in diameter, and has an echo chamber and a film strip that's actually a slide.

For the more adventurous, there's the Spider Web, a series of 11 separate "playpens" connected by cargo nets. The nets are in a double helix three stories high that allows kids to spiral both up and down at the same time.

"This is definitely for the older kids," says McGiveney.

Another area features two items lifted straight from the movie — a giant cream cookie and the ant the kids befriended during their journey across the backyard.

Nearby, in another scene from the movie, are giant pieces of cereal, each one nine feet in diameter, which kids can climb over or crawl through.

Finally, there's the centerpiece of the *Movie Set Adventure*, the Giant Root Slide, which boasts four large slides of different configurations, including one that's a corkscrew.

"This will probably get the most attention because it's right in the center of the park and it's the most fun to play on," says McGiveney.

As with all attractions at the Disney Theme Parks, safety is of the utmost concern.

"We've taken steps to pad and soften things," says Shannon Hanaway, Walt Disney Imagineering Production Designer for the project, who was involved in the original concept. "We've taken as many precautions as we absolutely can."

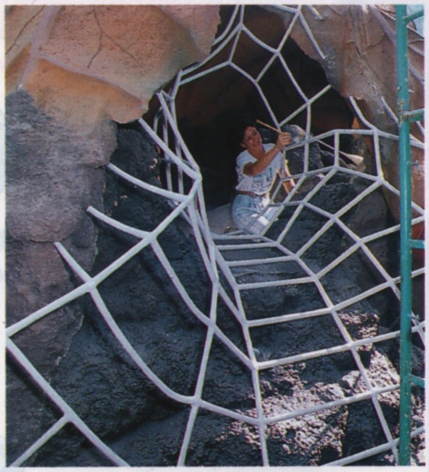
Adds Show Producer McGiveney, "All of the flooring and all of the pathways are rubber, a new product called Saf-Dek. The elements children will be playing on, such as the cereal or the Stepping Tones fern sprouts, are a foam-based surface with urethane covering, so it's a soft article you can climb on without getting hurt. The slides are made from polyethylene and they're completely enclosed. Also, the exits from the slides are padded so guests won't hurt their heads when they stand up."

A greater challenge than engineering safety may have been designing a play area that children would actually find fun.

"There's more to do here than at Tom Sawyer's Island in the Magic Kingdom," Hanaway says. "And kids already find that fun. This one has more specific areas to just get lost in. We have tunnels and neat little hidden areas, and we also have more specific things, like the Stepping Tones and the Web Climbers."

Although the play area is designed for children ages 2 — 10, McGiveney suspects it may prove to be just as popular with adults.

"As a matter of fact, we are hoping adults will monitor their children not only as a safety precaution, but also as a shared experience," he says. "There isn't anything an adult couldn't go on, but there are an awful lot of areas that are really just too small."



Imagineer Shannon Hanaway puts the finishing touches on a Web Climber.

The set also features a unique shade structure: 45 grass stalks, each supporting two to three blades of grass that are between 25 and 28 feet long, about four feet wide, and weigh about 500 pounds each.

"I think we have more steel in this than the Eiffel Tower and the Statue of Liberty combined," says McGiveney.

"It's really becoming high science," he adds. "There's a gas that's inside the blade armatures to make sure there are no structural stresses or leaks in the welds, and there's an electronic reading device to make sure that there are no cracks. This is really high-tech grass. All the stalks will withstand an 80-mile-an-hour wind. We tested them in the Cal Tech wind tunnel to make sure."

So what do kids think about the *Movie Set Adventure* as a play area?

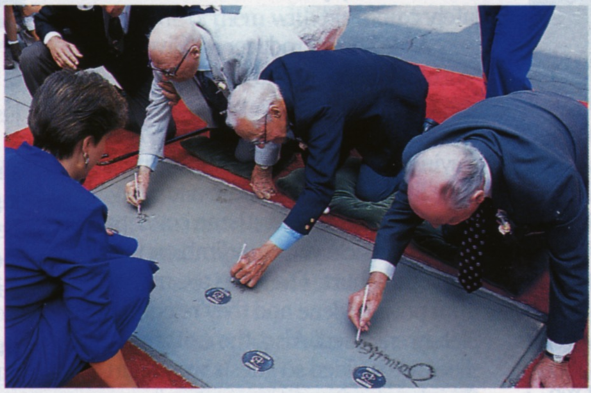
"We did play-testing on mock-ups of several of the activities back in California," says McGiveney. "And all of it was a hit with the kids, especially the slides. But we did make some adjustments. For instance, we found we had to enlarge the Mushroom Climber because the tunnels were getting far too cramped."

Too cramped for the kids?

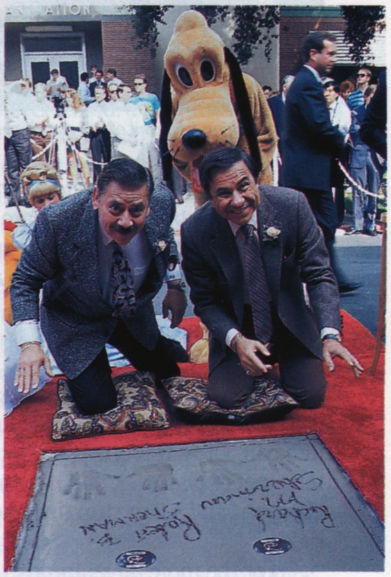
"No," replies the Show Producer. "Too cramped for me."

What was that about this being a play area for kids?

Legends Set in Stone



Three men instrumental in the development of Disneyland—and its offspring—etch their names in cement at The Walt Disney Studios. From left, Joe Fowler, Roger Broggie, and John Hench.



Sherman Brothers tunes livened up many Disney films and garnered the duo two Academy Awards for their efforts in "Mary Poppins."

On October 18, 1990, seven individuals joined the ranks of Disney Legends. Chairman and Chief Executive Officer of The Walt Disney Company Michael Eisner presided over the ceremony at the Studios in Burbank, California, and Vice Chairman Roy E. Disney presented the prestigious awards.

Established in 1987, the Disney Legends Award Program honors individuals whose work has made a significant impact on the Disney Legacy. The first honorees were long-time Disney star Fred MacMurray, original Mickey animator Ub Iwerks, and Walt's "nine old men" of animation: Les Clark, Marc Davis, Ollie Johnston, Milt Kahl, Ward Kimball, Eric Larson, John Lounsbery, Wolfgang (Woolie) Reitherman, and Frank Thomas.

In his opening remarks, Michael Eisner noted that "Today, the tradition lives on as we honor seven individuals whose contributions to the Company were instrumental in the creation of Disneyland and its music..."

Roger Broggie, who started at the Studio in 1939, helped develop ride systems for the first Disneyland attractions. His name is immortalized on a locomotive that travels the Magic Kingdom at Walt Disney World.

Rear Admiral Joe Fowler (of Fowler's Harbor fame, Disneyland) joined Disney in 1954 as Administrator of Construction at Disneyland—after a 32-year career with the U.S. Navy. Known as "the man who built Disneyland," Fowler was also responsible for construction at Walt Disney World.

Starting his Disney career with "Fantasia" in 1939, **John Hench** moved to WED Enterprises in 1954 to work on Tomorrowland for Disneyland. Hench also helped develop Walt Disney World, Epcot Center, and Tokyo Disneyland. He is currently Senior Vice President at Walt Disney Imagineering.

When Walt decided to heed the advice of a friend to "design Disneyland yourself," he chose **Richard (Dick) Irvine** to head the design team. Until his retirement in 1973, Irvine continued to be in charge of development for all new attractions in Disneyland and Walt Disney World. He passed away on March 30, 1976.

In 1938, Walt Disney convinced **Herb Ryman** to come work for his Studio. In 1954 Ryman became the man who illustrated what until then had been only Walt's dreams—Disneyland.

Ryman illustrated Park dreams for 35 years, helping create Disneyland, Walt Disney World and Tokyo Disneyland. He passed away on February 10, 1989, while working on art for Euro Disneyland.

In 1958, the success of "Tall Paul" for teen star Annette brought **Richard and Robert Sherman** to Walt's attention. Their ten-year association resulted in innumerable memorable tunes, including those heard throughout the Disney Theme Parks in such attractions as the *Enchanted Tiki Room*, *Carousel of Progress*, and *It's A Small World*.

Hired in 1939, Roger Broggie retired in 1975 as Vice President, Research and Development, Walt Disney Imagineering.

Joe Fowler also helped create the Submarine Voyage, "Mark Twain," *and* "Columbia."

One of Walt Disney Imagineering's pioneers, John Hench was involved in early Audio-Animatronics *efforts.*

Photography: Gary Krueger

By Anne Okey

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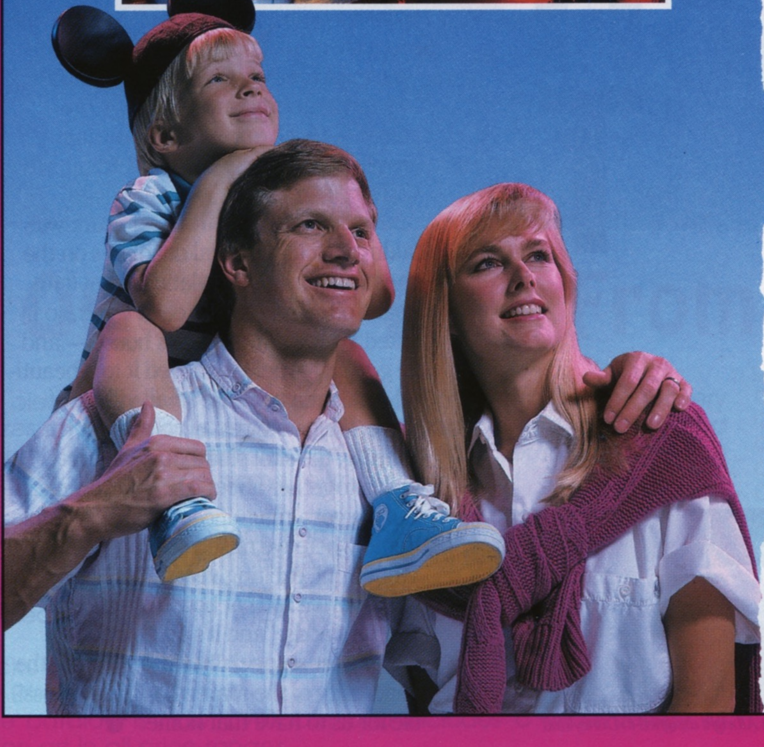

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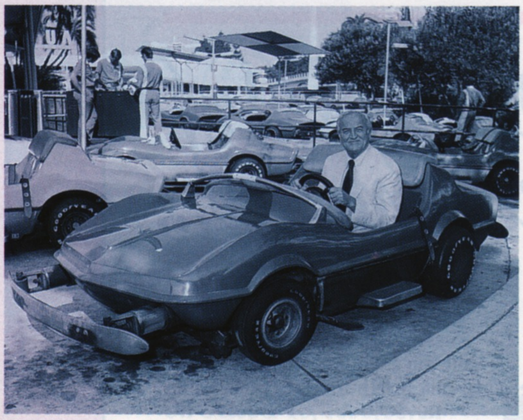


Beginning his Disney career in 1947, Milt Albright is still living life in the fast lane at Disneyland.

By Mike Mallory

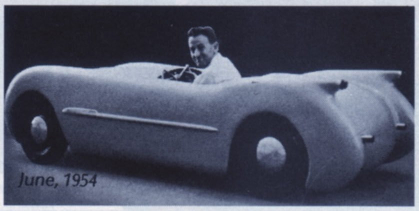
The course of Milt Albright's life was decreed in December of 1937, when the twenty-one-year-old Missouri native picked up a copy of *TIME* magazine and saw Walt Disney on the cover. "I thought to myself: Here's a guy that's got an Academy Award, and…shoot!…if another guy from Missouri can do it, I need to get with this outfit!" Albright recalls.

It took ten more years before Albright, now Manager of Guest Communications for Disneyland, was finally hired at the Disney Studios, starting as a junior accountant. Milt says it was a "little job that nobody else wanted," but at last he was with the outfit.

Working in the Payroll Department, Albright was entrusted with the job of preparing and delivering the paychecks for the top executives, something that brought him into direct contact with the boss. "I would write Walt's check and take it up there once every week. Sometimes the secretary wasn't there, so I'd hand him his check. Walt was a country boy, he really was, and we'd get to talking a little about Missouri. It was really kind of interesting because even when he was busy, he would take a few minutes to talk to a young fellow. I was fifteen years his junior, and I suppose he felt that I could use some counseling."

The self-described "poor accountant" became involved with the development of Disneyland, working in the inner circle with Larry Tryon (the company Treasurer) and both Walt and Roy Disney. "I got to come down here (to Disneyland) because they wanted somebody they could trust. Didn't have to be very smart, just honest," he chuckles.

Albright had also constructed a prototype car for the proposed *Autopia* attraction. "When Walt saw it," he grins, "he said, 'Anybody that crazy *belongs* at Disneyland.'"



This prototype got Albright assigned to Disneyland.

Walt's gift, the former Albright home, today in its rural setting (top); the entire house didn't make the 1954 trip to Olive — what was once the family room (right) now houses the Disneyland canine patrol.

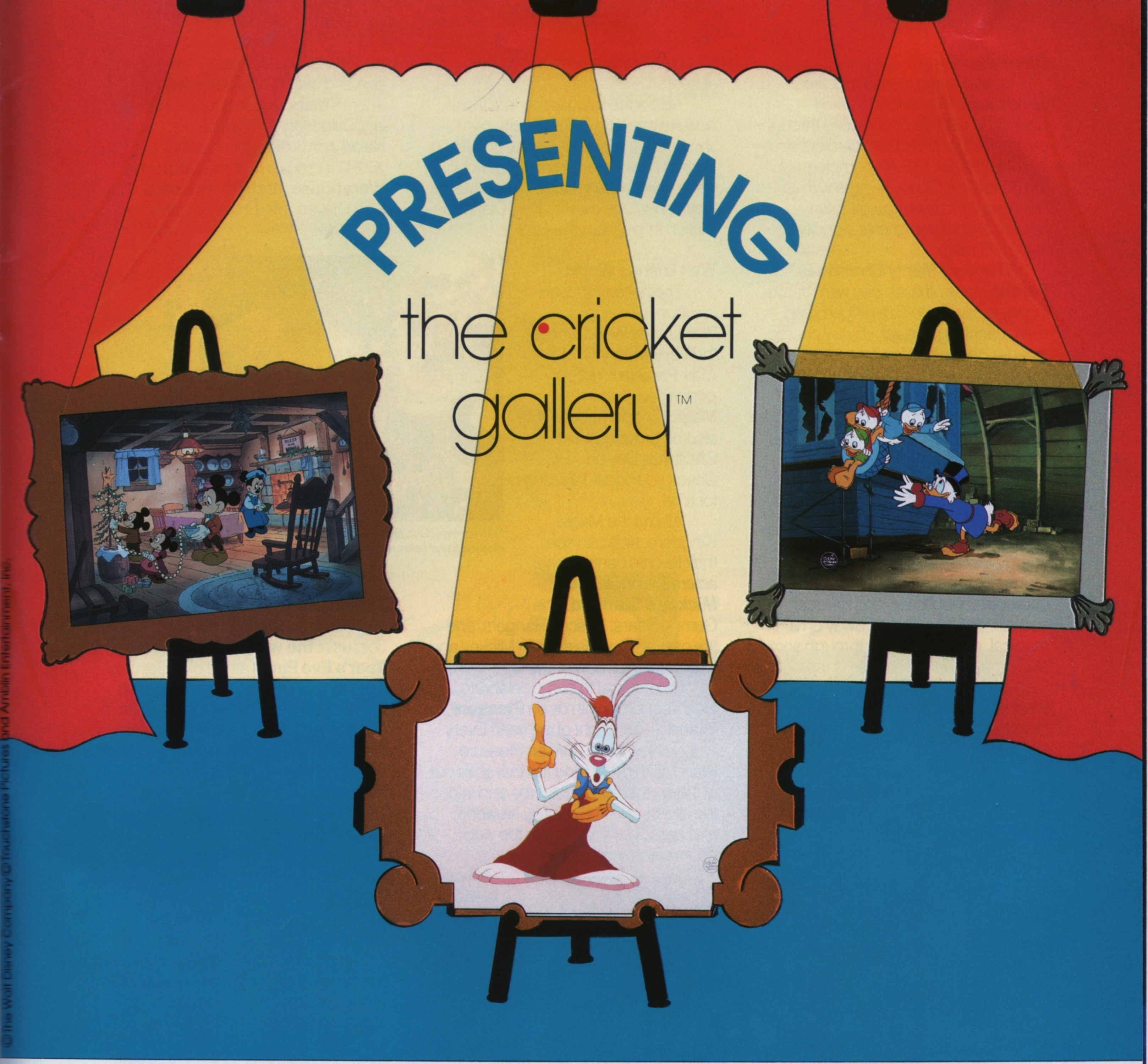
While he vividly recalls the general excitement and adventure surrounding the building and opening of Disneyland, it is an act of generosity from Walt himself that Albright remembers most fondly. "There was a side to Walt that most people never saw," he says. "In addition to being very talented and creative, he was also a kind and generous man.

"Early on, when we worked at the Studio in Burbank, I had a big family and a little house up there. For a long time I'd commute (to Anaheim) and my family stayed up there.

"There were some sixteen orange groves (on the Disneyland site) and somebody had to decide whether to tear down these houses, or burn some, or use some for utilities. On the north side of the property (near today's Circle D Corral) was an old one-story house, a big house — four bedrooms, and two huge fireplaces — that belonged to an orange grove owner named Willard Olding, who had said, 'I'm glad to be getting out!'

"My daily drive from Burbank was taking its toll — critical deadlines on the construction of Disneyland meant long hours, often seven days each week, so I asked Walt for Mr. Olding's house — and he *gave* it to me! We moved it to a beautiful rural area near the small village of Olive. We had to pay, of course, for the moving, the site, plumbing, electrical, etc., altogether about $12,000, as I recall. But we got a magnificent, warm, liveable home where we raised six daughters. Wonderful, exciting years!

"I drive by that house often," Milt Albright adds, "and it's an emotional experience, especially remembering the generosity of the man who made it possible for us to have that home."



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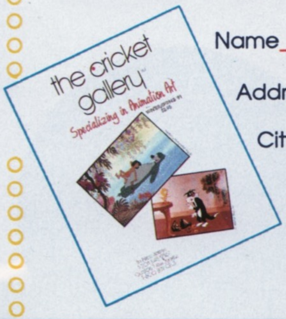

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Disneyland

It's beginning to look a lot like Christmas at Disneyland Park in California. Yuletide decorations throughout the Park and Dickens carolers strolling Main Street, U.S.A., complement the 60-foot-tall Christmas tree with its twinkling lights that crowns Town Square and leaves guests wondering, *is it real?* (Yes!)

The Very Merry Christmas Parade steps off each day with marching toy soldiers, life-size gingerbread men, dancing reindeer, Disney characters dressed in holiday finery, and, of course, Santa Claus himself.

It may be bye-bye for Disneyland BIG, but just wait until you see what we've dreamed up for 1991. **"Imagination,"** a Disney evening spectacular, is a unique theatrical show staged on the Rivers of America. Special effects and the newest innovations in technology combine to support an emotional, energy-filled extravaganza of colorful Disney film images brought to life and choreographed to exciting musical sounds. You'll be carried away on a magical, musical journey through some of the most popular scenes of the Disney animated classics. Visit Disneyland this spring to experience this breathtaking show. Until then, just let your imagination run wild…

In early 1991 you'll be able to spend your afternoons at Disneyland with your favorite **Disney Afternoon** characters. With entertainment themed around the popular cartoons "DuckTales," "Chip 'n Dale Rescue Rangers," "Gummi Bears," and "Tale Spin," the videopolis area is sure to be the place to visit for both the young and the young at heart.

Both Disneyland Park in California and the Magic Kingdom at Walt Disney World in Florida are celebrating the holidays with the annual "Very Merry Christmas Parade."

Also scheduled for spring, the all-new **Animation Exhibit** will open to showcase the best of Disney animation. Beginning with the Disney Afternoon gang, this ongoing exhibit will rotate displays to include other classic Disney animation throughout the year.

Walt Disney World

The holiday season is also in full swing at Walt Disney World where the **Very Merry Christmas Parade** is not only performed daily in the Magic Kingdom, but will also be broadcast live Christmas Day on ABC-TV. Check your local TV listings for time.

Also in the Magic Kingdom, kids can see their favorite cartoon characters live on stage in **Mickey's Starland**. The Gummi Bears, Rescue Rangers, and the cast of "DuckTales" join Mickey and friends in an all new show.

Don't forget to come celebrate New Year's Eve with us on **Pleasure Island** — any night of the year! Every night is New Year's Eve on Pleasure Island, with music and fun that spills out of the six themed nightclubs and into the streets. Then it's nightly fireworks and party, party, party into the wee hours of the morning.

Although the Island shops and restaurants are open to all during the daytime, after dark it becomes a "private party," where a one-price ticket admits guests 18 years of age and over to any of the six clubs. There's **Mannequin's** for disco dancing, **Cage** for a progressive sound, **Neon Armadillo** for country lovers, **XZFR** for rock 'n roll, the **Comedy Warehouse**, and **Adventurer's Club**. If you haven't tried it yet, it's time you did!

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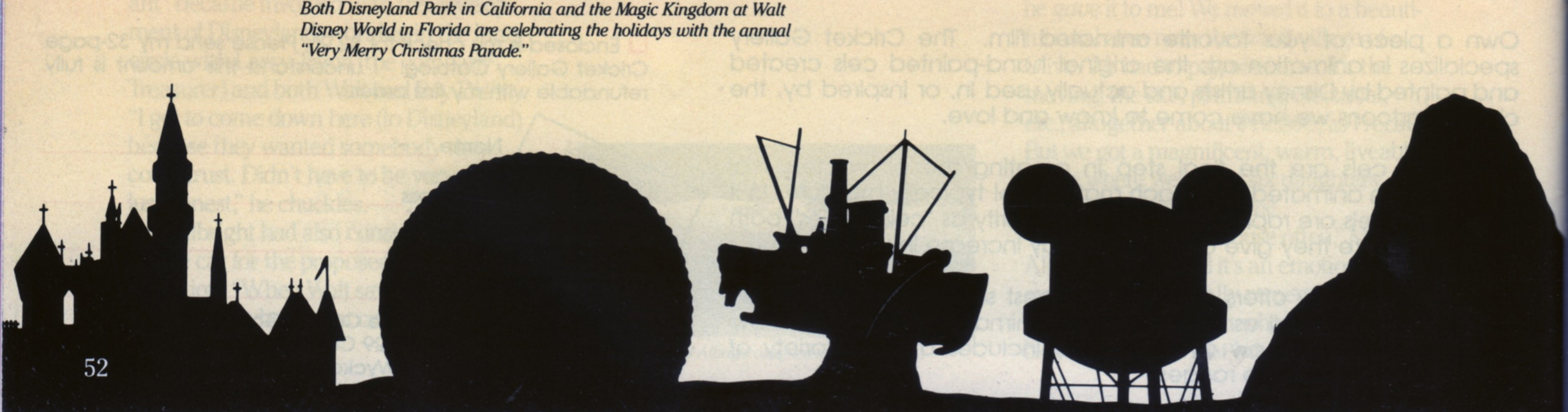
This bash will be punctuated with a variety of bands at different locations. Whether it's rock 'n roll, big band, jazz, top 40, or Latin salsa, this party's got it all. Prizes will be given away during the evening, with a vintage 1939 automobile being raffled off to one lucky guest.

A countdown and balloon drop at the stroke of midnight and spectacular fireworks cap the entertainment. Tickets are priced at just — what else? — $39 per person and are available now at Ticket Master locations and at Queen Mary ticket booths.



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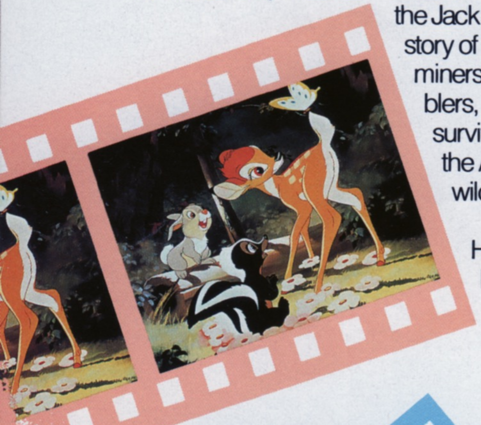
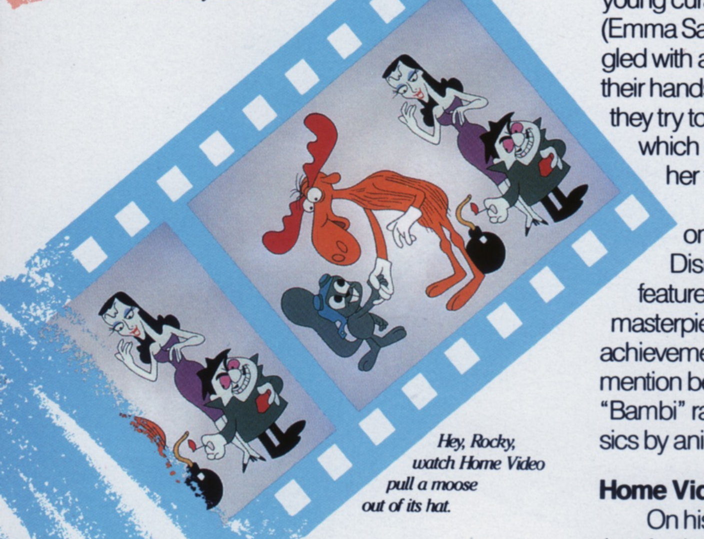
Who needs a green card to have fun?

Let's Go to the Movies

A winter release from Touchstone Films, premiering December 25, is **"Green Card,"** with international superstar Gerard Depardieu as French national George Faure who comes to New York to start a new life. To obtain his green card, he enters into a "marriage of convenience" with U. S. citizen Bronte Paris (Andie McDowell). Their vow to go their separate ways after the ceremony is interrupted when Immigration decides to investigate their union. Thus begins 48 hours of marital bliss for the benefit of the Feds.

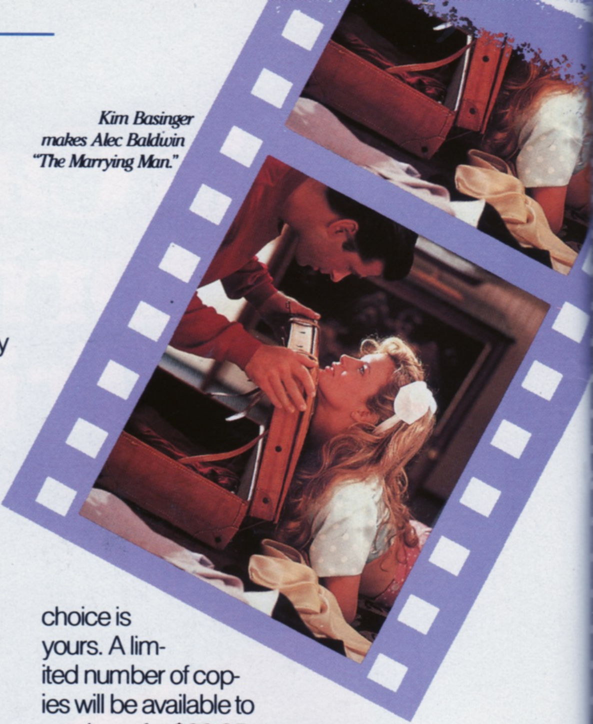


Forest friends coming to The Disney Channel.



Hey, Rocky, watch Home Video pull a moose out of its hat.

Scheduled for release in mid-January is Walt Disney Pictures' **"White Fang,"** the Jack London story of goldminers, gamblers, and survival in the Alaskan wilderness. From Hollywood Pictures look for the February release of **"The Marrying Man,"** a romantic comedy that follows the many marriages of millionaire Charlie Pearl (Alec Baldwin) and lounge singer Vickie Anderson (Kim Basinger)—all to each other!



Kim Basinger makes Alec Baldwin "The Marrying Man."

Television

Next spring, the genius of Walt Disney and the worldwide impact of Disney entertainment will be celebrated in an all-new two-hour special for ABC, **"Fifty Years of Memories and Magic."** Marking the Studio's fiftieth anniversary in Burbank, the special will salute the talents who have contributed to the magic of Disney—from the animators who created the world's most beloved characters to such stars as Julie Andrews, Dick Van Dyke, Hayley Mills, Fred MacMurray, Annette Funicello, Robin Williams, Bette Midler, Tom Hanks, and scores of others.

NBC's mid-season replacement series **"Blossom"** is in full bloom with Mayim Bialik ("Beaches") starring in the title role as a young musical prodigy growing up with her two brothers. Ted Wass ("Oh God, You Devil," "Soap") also stars as her musician father Nick Russo.

The Disney Channel

In December The Disney Channel will begin airing **"Judy Garland: The Television Classics."** This series of five specials includes rarely-seen episodes from her acclaimed television show of the 1960s in which she teamed with such super talents as Frank Sinatra, Dean Martin, Liza Minnelli, Ethel Merman and Barbra Streisand.

Debuting this January is the original Disney Channel Premiere Film, **"Bejewelled."** This entertaining comedy recounts the hilarious adventures of a young curator of a Boston museum (Emma Samms) who becomes entangled with a savvy pair of youngsters and their handsome chaperone. Together they try to recover a gem collection which was stolen while entrusted to her for safe passage to England.

Making its television debut on the Channel in February is Disney's fifth full-length animated feature **"Bambi."** Long revered as a masterpiece and the pinnacle of achievement in animation artistry, not to mention being Walt's personal favorite, "Bambi" ranks as a classic among classics by animation experts and historians.

Home Video

On his way into your home just in time for the holidays is **"Dick Tracy."** December 19th the film will be available in a unique "rent and sell" program. The choice is yours. A limited number of copies will be available to purchase for $92.95, or you may opt to rent the movie from your local video outlet. The twist comes when, in early 1991, previously viewed copies of the hit movie will be sold through video stores with a $3.00 mail-in rebate.

Also to be released on video early next year is **"Arachnophobia,"** the story of what happens when a highly poisonous South American spider decides to relocate to California and puts the bite on everyone in town.

Wait til you see what we've got up our sleeves! Walt Disney Home Video has recently acquired 300 hours of the **"Rocky and Bullwinkle"** series. Among the popular segments available are "Bullwinkle's Corner," "Fractured Fairytales," "Dudley Do-Right," "Aesop & Son," and "The Improbable History of Mr. Peabody." Now you won't need the help of the Way Back Machine to revisit some of your favorite cartoon characters—just pick them up at your local video outlet.

Mayim Bialik blossoming for NBC series.

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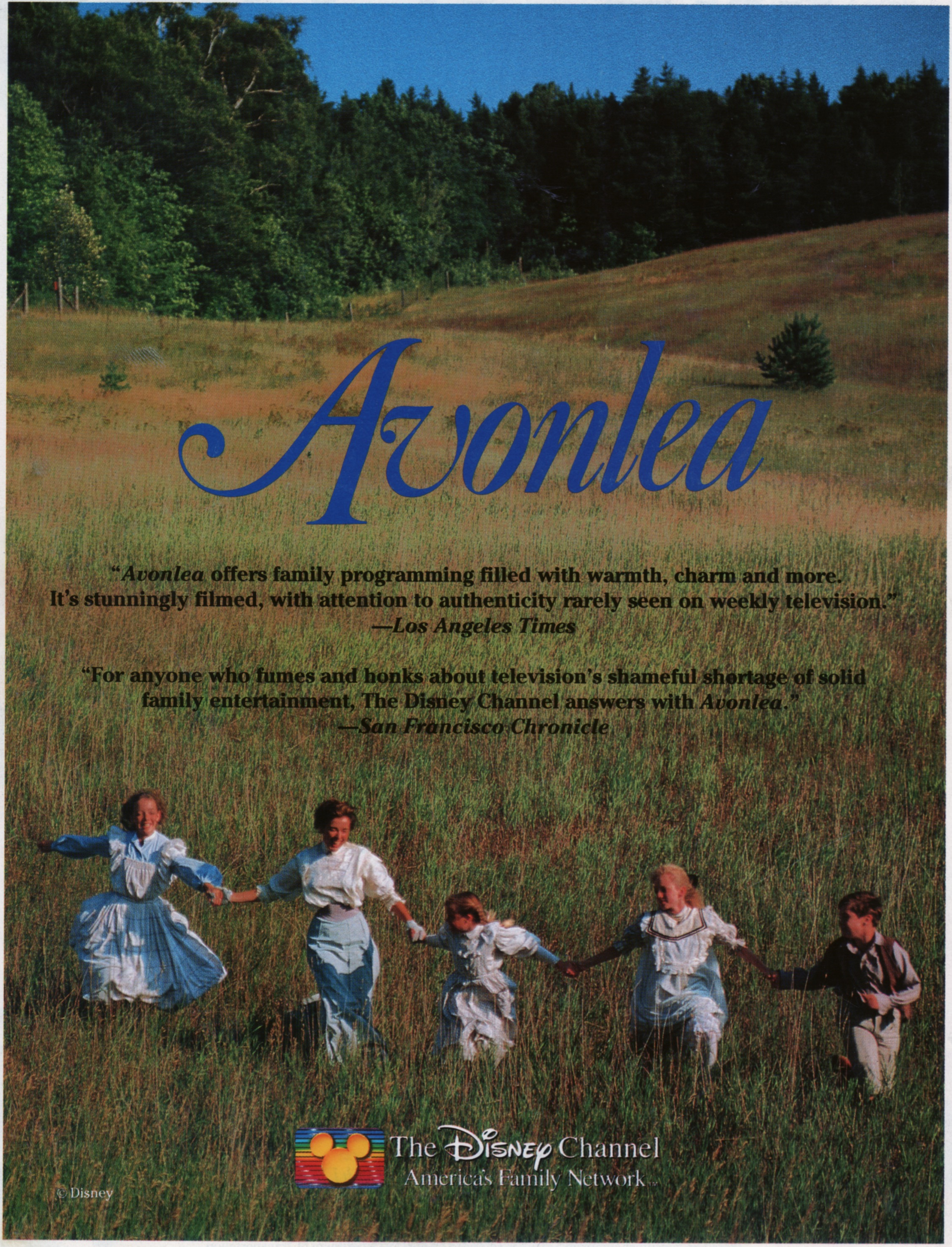

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